Catalogue of Services 1978–1979

Art Gallery of Ontario Extension Services

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Catalogue of Services

Circulating Exhibitions 1978-79
Advisory Service
Artists with their Work
Community Education Officer
Festival Ontario

Resource Information
Granting Agencies
Programme Sources

Art Gallery of Ontario
Extension Services

Ref Cub
708.971
T63.2
C49a

List of Exhibitions in Alphabetical Order

Artists with their Work

Art of the Caves

Barbershop Suite

Canadian Paintings in the University of Toronto

A Canadian Survey: selected works from the Collection of Imperial Oil Limited

Collins/Pachter/Tinkl

Contact
- G. Brender à Brandis: Wood Engravings
- Carlos Marchiori: Toronto Old and New
- Sharon MacLennan: The Contemporary Portrait
- Doris McCarthy: Arctic Landscapes
- David Partridge: Mural Sculpture
- Phil Richards: Coloured Drawings
- Ian Wallace: Children's Book Illustrations

Down to Earth: an exhibition of pottery and glass

From Ocean to Ocean:
Nineteenth Century Water Colour Painting in Canada

The Golden Age of Justinian

Graphex 6

Hogarth's London

Hundertwasser: The Complete Graphic Work 1951-1976

Images of Lunenburg County:
photographs by Peter Barss

Independent Views:
Three Programmes of Canadian Films

Inuit Games

Les Levine "Northern Landscapes"

Nightlife: photographs by Michael Mitchell

100 Years of the Poster in Canada

Our Part of the Beaver

The Queen's Silver Jubilee Art Collection

Rideau

Sanctuary: photographs by Michael Torosian

See All The People

Seven Prairie Painters

Six Generations of Women:
photography by Susan Trow

Thoughts and Images: Mesoamerica

Two Homes: Bellevue House, Kingston;
Woodside House, Kitchener

Unexpected Pleasures: paintings by senior citizens

Walls: water colour paintings by June Drutz

The Work of Art: Five Artists

Cover: *Elsie Ross and Babe Ross, Toronto*, c. 1907 Silver print
14 x 11 in.: 35.5 x 27.9 cm From the exhibition **Six Generations of Women**

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Puppets
Ontario Association of Art Galleries

CALENDAR

BOOKING FORM

AGREEMENT FORMS
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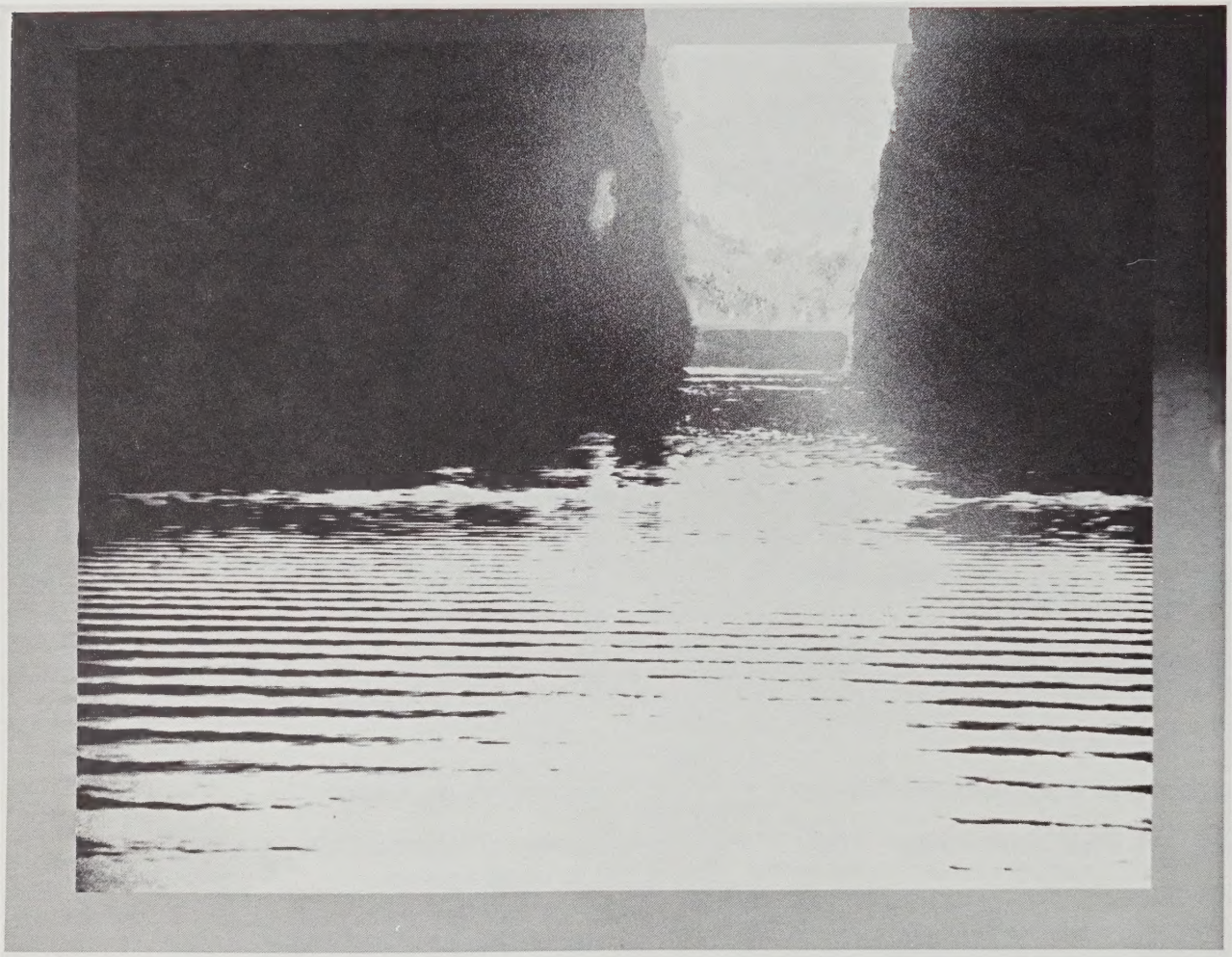


Photo: T.E. Moore

Kay Murray Weber *The Shore on the Other Side* screen print and air brush $19^{7}/_{8}$ x $25^{3}/_{4}$ in.; 50.5 x 65.5 cm

It may seem unusual to begin a Foreword by looking back, but as it is now ten years since Extension Services began, this backward glance is, I believe, very pertinent. This period has seen considerable growth in terms of both personnel and programme within Extension Services, but the major growth has been in the number and quality of the galleries and exhibition centres throughout the province. In 1968, 11 member galleries formed the Ontario Association of Art Galleries; there are currently 77 members and the number continues to increase. On the average well over 60% of the programmes of these centres are originated by themselves, while the remainder come from circulating exhibition programmes such as that of the Art Gallery of Ontario. Existing as a service for the galleries and art-oriented community groups, our development has paralleled and responded to the new directions and growth of the provincial centres. Some eight years ago, the majority of our exhibitions were either borrowed from or originated by other sources; we have progressively been able to originate more and more shows ourselves until this year only three exhibitions are on loan from outside sources. The scope and content of many of the exhibitions has evolved gradually in relation to the needs of the exhibiting centres. A strong direction towards historical and international material has emerged recently, in addition to the thematic approaches by contemporary artists and small exhibitions with strong educational content for schools and libraries, which have traditionally formed part of our programme.

The *1978-1979 Catalogue of Services* is very tangible evidence of changes which have been occurring gradually. The new format is intended to serve as an on-going reference book and, as the title indicates, outlines not only the Circulating Exhibition programme but, in greater detail, the other Services the Art Gallery of Ontario offers, as well as a greatly expanded Resource Information Section. Circulating exhibitions will, however, continue to form the core of our programme and the 1978-79 Catalogue offers a broad range of exhibitions. *The Work of Art: Five Artists* explores the development of individual works of art from the perspective of each of the artists involved; the *Queen's Silver Jubilee Art Collection* includes 26 paintings, sculpture and works on paper by younger artists currently living and working in Ontario, which were chosen by gallery directors as Ontario's gift to Queen Elizabeth in honour of her Jubilee Year. Her Majesty has requested that the works be exhibited throughout the province and then returned to the selecting gallery. The Art Gallery of Brant's important national juried print exhibition *Graphex 6* is offered for circulation; and the history of an often under-rated art form which constantly surrounds us is traced in *100 Years of the Poster in Canada*. Continuing our interest and commitment to photography, *Nightlife* is an exploration into the images of night-time through a series of large-scale colour photographs. In addition to the circulating exhibitions, two of our major resources, "Artists with their Work" and Festival Ontario, continue to expand while maintaining their flexibility in order to respond to specific requests and interests.

Two new categories are included in this year's catalogue; in film, *Independent Views* offers three complete programmes of Canadian short films. *Contact,* a series of smaller exhibitions of 8-12 works each, presents a cross-section of different art forms and themes and has been organized in direct response to requests from communities who do not have the space or technical facilities to book exhibitions from our on-going programme.

This broad range of types of exhibitions is a direct reflection of the many different types of exhibiting centres which have grown up across the province; because we are attempting to serve so many areas, an individual centre may only be able to choose from three or four exhibitions in our programme. Additional sources for circulating exhibitions have expanded rapidly and a variety of regional, provincial and national programmes is now being offered (see Programme Sources, for further information). In many of these programmes, as with ours, there is a strong emphasis on maintaining gallery standards in lighting and temperature control. The galleries' increased awareness of standards needs in many cases to be combined with better knowledge regarding the need for conservation facilities within the province, and also for continuous in-gallery conservation programme.

Of particular significance to many galleries is the Ministry of Culture and Recreation's new system of core-funding grants for twenty per cent of operating expenses. This recent policy has been achieved by concerted action and co-operation between several different groups and the Ministry. With the current economic climate severely restricting growth in many areas, co-operation and sharing of resources between galleries and organizations, such as seen within the Ontario Association of Art Galleries, is of benefit to all. Programmes such as the Art Gallery of Ontario's Community Education Officer and the Summer Scholarship courses for students around the province will be continued; our Advisory Service will also be expanded and we hope to publish several information manuals in co-operation with the Ontario Association of Art Galleries. Staff training and development, particularly for those people who are already working within the gallery field, has become an increased priority and the future involvement of the Art Gallery of Ontario in a provincial internship programme will be largely based on the Ontario Association of Art Galleries members' response to the various options open to us all.

Just as co-operation between all the various galleries in the province will continue to strengthen our ability to work with our community, so co-operation between the various areas within the Art Gallery of Ontario has helped make this programme possible, with particular help being received from the Director and the Curatorial Branch. In essence our various programmes and services would not be possible without the suggestions and comments of the staff of the provincial centres, or the involvement and dedication of our own staff.

If indeed co-operation is the key to much of our future development, we look forward to the continuing involvement, both formally and informally, of the Museums Assistance Programme of the National Museums of Canada, the Ministry of Culture and Recreation, the Ontario Arts Council, Visual Arts Ontario, the Ontario Association of Art Galleries and Canadian Artists Representation Ontario, which has been so stimulating, informative and helpful in the past.

Nancy Hushion
Head, Extension Services

Extension Services Personnel

Head
Nancy Hushion

Exhibition Producers
Mela Constantinidi
Glenda Milrod
Reissa Schrager

Special Projects Officer
("Artists with their Work" and Festival Ontario)
Elke Town

Community Education Officer
Stephen Dryden

Scheduling Manager
Grace Desa

Assistants
Joan Bosworth (Head)
Donna Harris (Special Projects Officer)
Harriet Stroud (Exhibition Producer/Community Education Officer)
Beverley Watters (Exhibition Producers)

Head, Technical Services Department
Ches Taylor

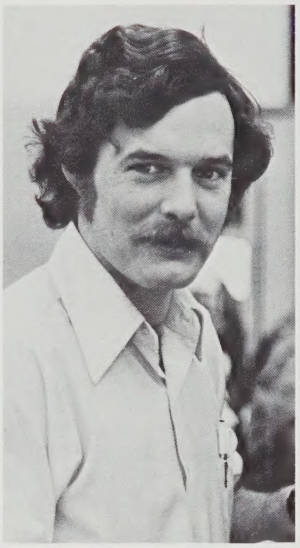
Installation Officers
Robert Freeman
Akira Yoshikawa

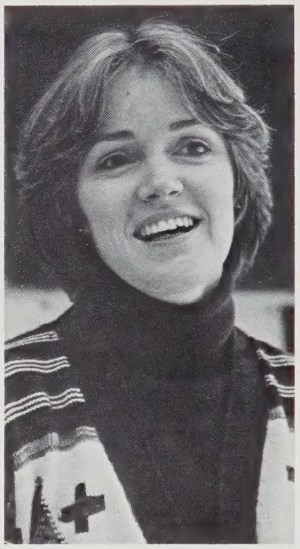
Exhibit Technician
Claude Luneau

Matter/Framer
Bryan Darroch

Preparator
John Goodwin

Shipper/Crater/Receiver
Charles Simpson


Stephen Dryden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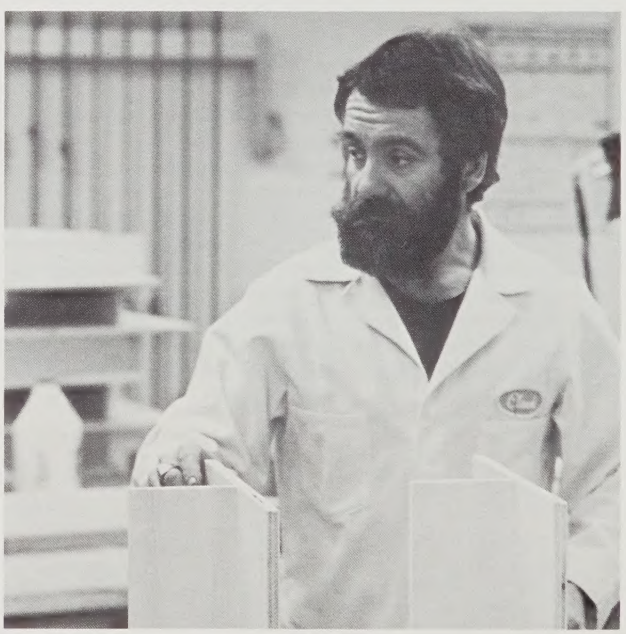
Donna Harris


Claude Luneau

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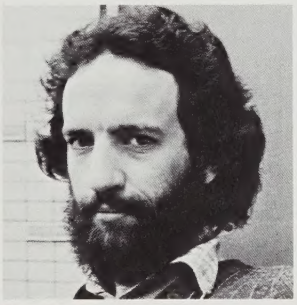
Elke Town

John Goodwin

Bryan Darroch



Ches Taylor

Mela Constantinidi

Grace Desa

Robert Freeman

Beverley Watters

Charles Simpson

Joan Bosworth

Akira Yoshikawa

Acknowledgements

We acknowledge with thanks the private collectors and various organizations and galleries contributing to our circulating exhibition programme. In particular we would like to thank the many artists participating in our programme.

Art Gallery of Brant, Brantford

Art Gallery, Mount Saint Vincent University, Halifax

Art Metropole, Toronto

George Braziller Inc., New York

Canadian Film Makers Distribution Centre, Toronto

Doubleday Canada Ltd., Toronto

Helen Duffy

Festival Ontario, Ministry of Culture and Recreation, Ontario

Imperial Oil Limited, Toronto

The Isaacs Gallery, Toronto

McMaster University Art Gallery, Hamilton

Merton Gallery, Toronto

National Film Board of Canada, Ottawa

The National Gallery of Canada, Ottawa

National Museums Corporation, Ottawa

Nova Scotia Museum, Halifax

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

Ontario Heritage Foundation:
Firestone Art Collection, Ottawa

Ontario Potters Association, Toronto

Raymond Ouellet, Extension Curator, Edmonton Art Gallery, Edmonton

Outreach Ontario, Ministry of Culture and Recreation, Ontario

Parks Canada, Ottawa

The Photography Gallery, Bowmanville

Royal Ontario Museum, Toronto

Robert Stacey

Herschel Stroyman

University of Toronto Sesquicentennial Committee, Toronto

Extension Services Advisory Committee:

Lydia Ross Alexander
Timmins Museum Centre, Timmins

Donald DeGrow
Art Gallery of Algoma, Sault Ste Marie

Peter Harris
Rodman Hall Arts Centre, St. Catharines

Victor Levytsky
Brampton Public Library & Art Gallery, Brampton

Enid MacLachlan
Art Gallery of Ontario, Board of Trustees

Sara Maley
Barrie Public Library, Barrie

Judith Nasby
Ontario Association of Art Galleries

Daniela Presetnik
London Regional Art Gallery, London

Marilyn Struthers
Grey-Bruce Arts Council, Owen Sound

Many new centres, as well as those we have worked with in the past, are participating in our programme now. To enable us to serve you better, we ask that careful attention be given to the following information.

This year's catalogue includes the date available for first booking for all new exhibitions. Certain exhibitions carry the notation "fully booked at the time of publication." Enquiries about interest in booking these exhibitions have been sent to all centres with sufficient space and appropriate facilities before the exhibition is confirmed as part of the Extension Services Programme. This confirmation of interest is essential due to the scope and financial commitment required by these exhibitions. Cancellations do however occur; please contact the Scheduling Manager if you have a specific interest.

This year the fee for most exhibitions includes a specific number of catalogues. Additional copies of most catalogues are available upon request from the Scheduling Manager at a small cost to the centre.

As mentioned in the Foreword, many regional centres offer an excellent extension programme particularly directed towards the smaller centres in their area. Many of these extension departments publish catalogues of the exhibitions they offer for circulation. Please contact the Art Gallery of Ontario Extension Services for further information.

Extension Services' *1978-79 Catalogue of Services* offers a wide range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with a description to facilitate the centre's choice and increase each centre's awareness of the practices and procedures necessary in the care of works of art. For further information on these subjects we draw your attention to a short suggested reading list which follows.

The requirements for receiving each exhibition can be broken down into four major categories: security, lighting, humidity and air conditioning, and temperature controls.

Security:

Security requirements are related directly to the value and scale of the exhibition. Smaller works must often be screwed directly to the wall to prevent theft.

Various types of security are:

1. Twenty-four-hour full gallery security which includes an electronic or sonic alarm system while the gallery is closed, and a staff member in the specific room at all times when the gallery is open (generally refers to security guards). Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times; secure locks required on all doors and windows.
3. Periodic patrols by a staff member; requires a responsible person to verify the status and condition of the exhibition periodically. Secure locks on all doors and windows are also required.

Lighting:

Various types of light are:

1. Daylight, which is the most hazardous, due to the damaging effect of ultra-violet light; and direct sunlight, hazardous for the above reason and for the dangers of heat in relation to works of art in all media. Ideally, daylight should be eliminated from the exhibition area.
2. Fluorescent light, hazardous because of the presence of ultra-violet light. Fluorescent tubes should be fitted with ultra-violet filters.
3. Incandescent light, which is the safest, though there may be danger of heat if fixtures are too close to works of art.

Note: Works of art in all media (i.e. works on paper, canvas, or board in all painting media; wood, textiles and the various media of fine crafts and sculpture) are subject to damage by incorrect lighting.

Further information and sources are available from Extension Services.

Humidity Control and Air Conditioning:

Ideal condition for works of art is a maximum fluctuation of ±10% from the norm of 50% within a twenty-four hour period. However, by far the greatest damage is caused by a sudden and drastic change in humidity level, causing expansion or contraction of all materials. Over a period of time such conditions have extremely damaging effects on the art work and are one of the major difficulties in circulating exhibitions.

Temperature Control:

Major fluctuations in temperature are also very harmful to works of art and should be carefully monitored together with the humidity of the gallery. The ideal condition for major works is between 68°-72°F. (20°-22°C.).

Booking

When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this catalogue. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Booking should be requested at least a month in advance, and cancellations must be made at least one month in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of five exhibitions a year.

Conditions of Rental

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and Check List on *arrival* of the exhibition, and a Condition Report, Check List and a Publicity and Attendance Report on its *departure*. Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as these are protected by copyright laws.

Exhibiting Period
Exhibitions are offered for a three-week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior to and one day following these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date, you are requested to telephone the Scheduling Manager, Art Gallery of Ontario.

Fees
The rental fee stated in the catalogue includes all costs of organization and shipping as well as insurance in cases where loss or damage arise without fault or inattention on the part of the borrowers. A specified number of catalogues is also included in the exhibition fee. These may be distributed by the centre free of charge or sold by the centre at the equivalent selling price asked by the Art Gallery of Ontario Gallery Shop. Further information is contained in the information kit sent one month prior to the exhibition date.

Space Requirement
Please note that the space requirement given in running feet in the catalogue is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square feet.

Please note that this year dimensions in the catalogue are also given in the metric system.

Insurance and Protection
The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage should be reported immediately to the Art Gallery of Ontario Extension Services.

Publicity
Acknowledgements to the Art Gallery of Ontario Extension Services, and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio and television.

A small kit containing a press release and selected photographs will be sent a month in advance of the opening of exhibitions for the use of the centre, if so desired.

Sale of Works
Many of the works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Enquiries regarding purchase should be addressed to Extension Services which will, in turn, direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Works purchased from an exhibition will be forwarded to purchasers at the end of the circulation period.

Catalogues and Audio-Visual Material
Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

Admission Charge
We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

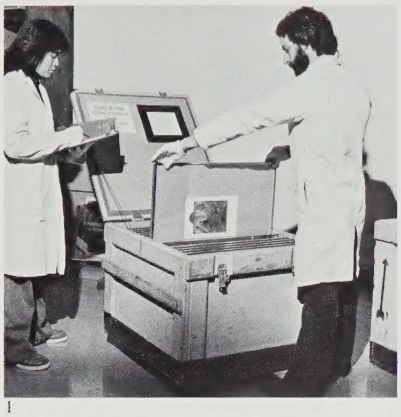
Shipping
All centres are required to obtain an Express Prepaid Shipping Contract Book from their local CN/CP agent.

When telephoning your shipping agent, be certain to specify that the crates are *blue* and contain works of art from the Art Gallery of Ontario Extension Services. This will ensure careful handling.

All shipments of exhibitions are "door-to-door," and when heavy crates are expected, arrangements for handling these should be made by the exhibiting centre. If the crates are heavy and you do *not* have anyone available to assist the driver, notify your shipping agent that it is a two-man pick-up in order to avoid unnecessary delays. Please make all shipping arrangements three days prior to pick-up, and ship *prepaid*, indicating the Art Gallery of Ontario as the Shipper, to the next receiving centre, according to the Shipping Advice/Departure in the kit. The weight given is the approximate weight of each crate. *Please do not insure in transit.*

Financial Assistance
Requests for financial assistance in the visual arts from community groups and art organizations should be directed to Michael Bell, Visual Arts Officer, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario, M5S 1T6.

Special Loans from the Collection of the Art Gallery of Ontario
A number of works are available for extended loan to art galleries in the province of Ontario. Please direct enquiries to the Head, Extension Services, Art Gallery of Ontario.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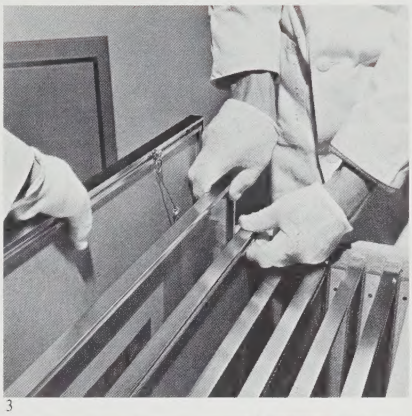
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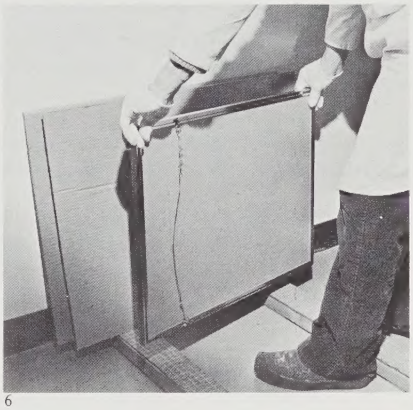
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This is a continuing exhibition programme and its success has been built on the goodwill of the exhibiting centres. The exhibitions are in great demand, and after leaving the Art Gallery of Ontario may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the programme. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions:

Instructions for Unpacking and Repacking

Crates containing works of art should always be unpacked, stored and repacked indoors in conditions similar to those of the exhibition area.

Please report any damage or missing items immediately to the Art Gallery of Ontario Extension Services, (416) 361-0414.

Unpacking

1. Before unpacking, leave crates closed for about twenty-four hours in the new environment to allow for a slow change in temperature and relative humidity. Check the condition of the crates and report any damage immediately. See photo 1.

2. When ready to unpack the crates, open the crates carefully and put on white gloves. If packing material is used, return it to the same crate. Check each item against the check list in your information kit. This is of utmost importance as it helps us to trace missing items. See photo 1.

3. Grasp each work firmly when lifting out of the crate. Works should be packed face to face and back to back. If this was not done please note on the Condition Report/Arrival. See photos 2 and 3.

4. Numbers on the backs of the work should correspond with the numbers on the crates. If not, please note on the Condition Report/Arrival. See photo 4.

5. Carrying one work at a time, lift the works out of the crate and check for any damage. Damage should be noted on the Condition Report/Arrival. Works should be placed on pads to prevent damage caused by slipping on smooth floors and to protect frames; do not place directly on the floor. Place works against the wall back to back, face to face, using corrugated cardboard as dividers. See photos 5, 6 and 7.

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8

9

6. Complete Condition Report/Arrival and return immediately to the Art Gallery of Ontario, Extension Services. See photo 8.

7. Whenever plexiglass is used, special instructions for cleaning are affixed to the back of the work.

8. When moving works to the exhibition area, do not carry more than one work at a time. Large works should be handled by two people as shown. See photo 9.

Repacking

1. Check items against the Crate List to ensure that none are missing. Note any damage on Condition Report/ Departure and send copies by return mail to the Art Gallery of Ontario Extension Services, and to the next exhibiting centre.

2. Do not remove hanging wire or screw eyes. Where perspex is used, do not tape.

3. Repack exhibits in the order indicated on the Crate List, back to back, face to face. Never send a damaged work to the next exhibitor.

4. Remove the old address label and make certain the new address label is attached to the crate label.

Suggested Reading List

Additional information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. book list available from the Canadian Museums Association, Training Resources Division, P.O. Box 1328, Station B, Ottawa, Ontario, K1P 5R4.

Of particular interest are:

Art Objects: Their Care and Preservation, Vol. 1 of *A Reference for Museums and Collectors,* by Frieda Kay Fall; Washington, D.C.: Museum Publications, 1967

Curatorial Care of Works of Art on Paper, 2nd ed. rev., by Anne F. Clapp; Oberlin, 1974

A Handbook on the Care of Paintings by Caroline K. Keck; Nashville, 1965

How to Care for Works of Art on Paper by Francis W. Dollof and Roy L. Perkinson; Boston: Museum of Fine Arts, 1971

Is Your Contemporary Painting More Temporary than You Think? Vital Technical Information for the Present Day Artist by Louis Pomerantz; Chicago, 1962

Safeguarding Your Collection in Travel by Caroline K. Keck; Nashville, 1970

A Primer on Museum Security by Caroline K. Keck, *et al.;* Coopertown, N.Y., 1966

A Glossary of Terms Useful in Conservation, compiled by Elizabeth Phillimore, Royal Ontario Museum, 1976

The Organization of Museums, UNESCO Press, Paris, 1974

Visual Arts Handbook, edited by Louis Chenier, published by Visual Arts Ontario. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario M5J 1R2.

The Index of Ontario Artists, edited by Hennie Wolff, sponsored by Visual Arts Ontario and the Ontario Association of Art Galleries. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario M5J 1R2.

ADVISORY SERVICE

Thunder Bay Information Exchange, May 1977

For several years now the Art Gallery of Ontario has offered an informal advisory service to centres within the Province. The past year has seen this service formally established as an on-going part of the programme of Extension Services. While most requests are related to technical areas, advice and consultation in the areas of administration, funding sources, budgeting, programming and Board/staff relationships is also available.

The Advisory Service is carried out on an individual basis, with the appropriate staff member travelling to your community to visit the facility under question, and suggestions and recommendations are made in direct relation to the space under study. Hanging systems, lighting, security, temperature and humidity control and storage, in short, how to approach the building or conversion of an area to a gallery space are all topics on which assistance is available.

In addition, when a centre first books one of our exhibitions, an Installation Officer will come to the community to assist in the installation and advise on proper care and handling techniques.

Please contact the Head, Extension Services for further information. There is no charge for the Advisory Service.

Please Note: *Technical Services has a supply of ultra-violet filters for fluorescent lights which is available for loan to galleries who wish to book an exhibition requiring filters and are currently unable to purchase them.*

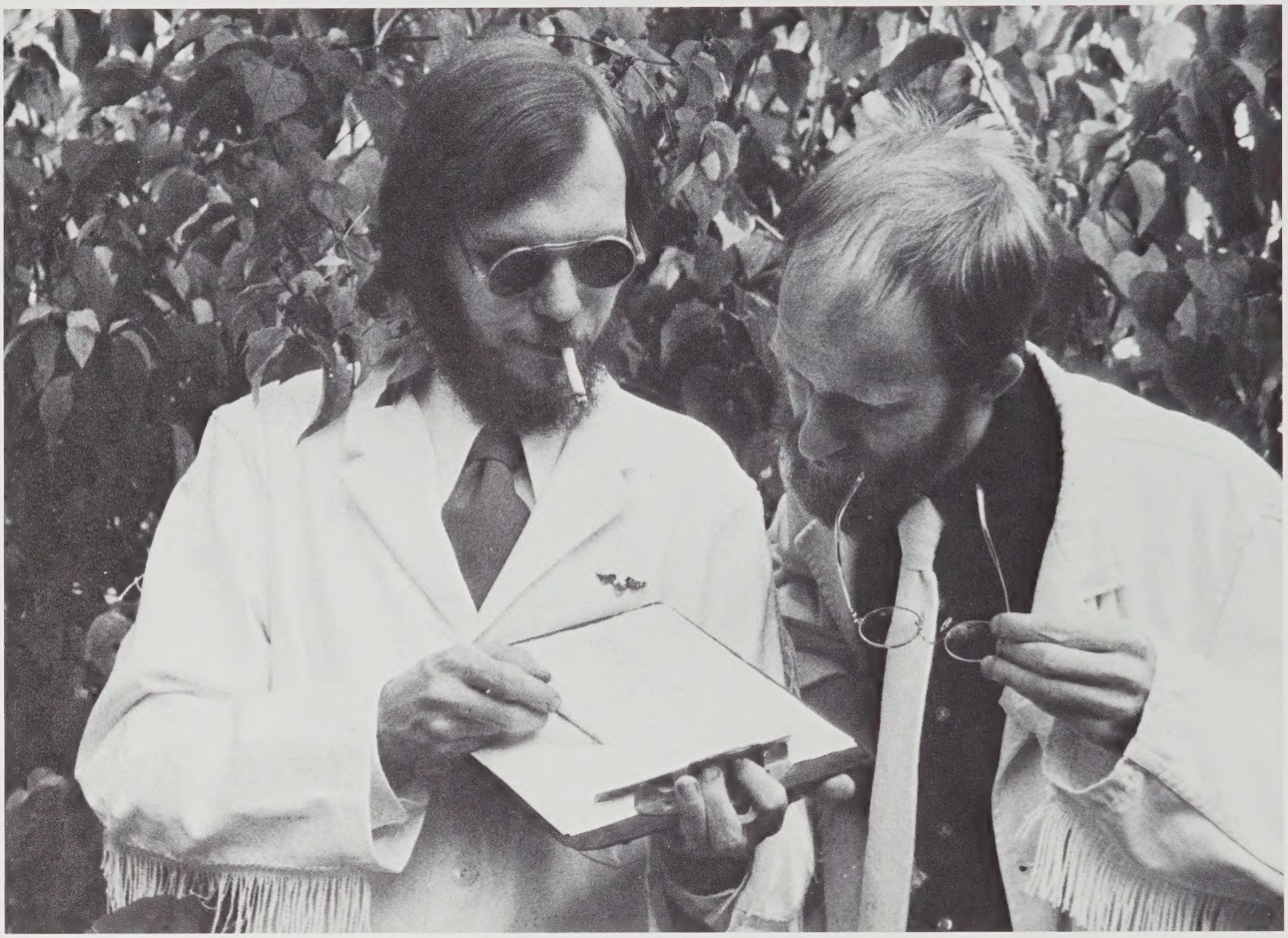
COMMUNITY EDUCATION OFFICER

In September of 1977, Extension Services began a pilot project for smaller and medium-sized galleries, libraries and community organizations in the province. A Community Education Officer is available to centres to assist in the development of educational programmes around either Extension Services exhibitions or locally-organized exhibitions, and to train the staff or group in how to approach educational programming on a continuing basis. The project concentrates on touring techniques, development of volunteer programmes, working with art teachers concerning approaches to the exhibitions for their students, training sessions for volunteer docents and the presentation of lectures, discussion groups and workshops for the public.

Due to the support of Outreach Ontario, a programme of the Ministry of Culture and Recreation, there is no charge for this programme. Please contact Extension Services for further information.

Artists with their Work

David Bierk City of Brampton Public Library and Art Gallery



Fringe Research

Through this project the Art Gallery of Ontario encourages exhibiting centres in Ontario to present exhibitions and programmes which involve the community and the artist.

The "Artists with their Work" programme is designed to provide communities across Ontario with visiting artists who will discuss their approaches to art and creative processes in conjunction with an exhibition of their work. A selection of artists practising in a variety of disciplines has participated in the programme during the past six years.

The form and content of each programme is unique. Groups such as art galleries, art clubs, libraries, recreation associations, craft societies, universities or colleges may design an exhibition and workshop specifically related to their community's interests, in consultation with the artist and the co-ordinator of the programme.

Upon request, the exhibition of the artist's work can remain on view up to four weeks. The artist is available to conduct workshops, demonstrations or classes for a period of one to four days. The installation and dismantling of the exhibition is to be supervised by the artist.

The programme is specifically directed toward involving communities which do not usually have access to this type of exhibition/workshop situation. For this reason, the programme is not available in Metropolitan Toronto. Communities in Northern Ontario in particular are encouraged to request the programme.

Included in the programme are film and video artists, painters, photographers, potters, printmakers, textile artists and sculptors. Possible areas of concentration in the workshops may include techniques and approaches to painting, drawing and sculpture; papermaking techniques; printing processes such as lithography, etching, engraving; materials and forms in ceramic art; the principles of colour and design; the use of textiles and fibres to create new forms; experimentation with stained glass; experimentation with video to communicate or create an experience.

The programme also offers an opportunity to gain some insight into the approaches and processes of Canadian filmmakers and video artists working in Ontario. Artists working in documentary, fiction, animation, and video, can be requested for an evening session, day-long conference or weekend workshop. The artist will bring his or her film or video-tapes, and a suitable format for the specific visit will be developed in consultation with the artist, the community, the programme co-ordinator, the Canadian Filmmakers' Distribution Centre and Art Metropole in Toronto.

The Art Gallery of Ontario encourages both the artist and the centre to submit their comments to the co-ordinator of the programme, after an exhibition/workshop has taken place.

Photo: *Sudbury Star*

Joy Walker Laurentian University Museum and Arts Centre

The following artists are available, depending on previous commitments.

Ceramics
Bonita Collins, Sam Moligian, Robert Held

Colour and Design
Henri van Bentum, Helen Duffy, Ted Hallman, William Hodge, Joy Walker

Glass
Karl Schantz, Stephen Taylor

Graphics
Anne Meredith Barry, David Blackwood, Paul Dempsey, Sydney Drum, Jennifer Durkin, Saul Field, Vera Frenkel, Brian Kelley, Kim Ondaatje, Charles Pachter, John Palchinski, Michael Poulton, Jean Townsend

Multi-Media
Flavio Belli, Hendrikus Bervoets, Robert Bozak, Michael Hayden, Tom and Martha Henrickson, Jack Joel, Joe Rosenblatt

Painting and Drawing
Earla Alexander, Henri van Bentum, Michaele Berman, David Bierk, Andrea Bolley, John Boyle, Denis Cliff, Penny Glasser, Kazimir Glaz, John Gould, Brian Grison, Nancy Hazelgrove, Janet Hendershot, Peter Hill, Tom Hodgson, Denise Ireland, Harold Klunder, Peter Kolisnyk, Elizabeth Lesczynski, Rita Letendre, Joe Mendelson, Kim Ondaatje, Charles Pachter, Susan Collacott Rivait, Lillian Sarafinchan, Carol Sutton, Dennis Tourbin, Joy Walker, Tim Whiten

Papermaking
Andrew J. Smith

Photography
Paul Albert, Barbara Astman, Flavio Belli, Michaele Berman, Andrew Danson, Ray van Dusen, Robert van der Hilst, Laura Jones, Neil Newton, Jake Piuti, Shin Sugino, Lawrence Weissmann

Holography
Fringe Research (Michael Sowdon, David Hylinsky, Michael Dorsey)

Sculpture
Robert Arn, Ron Baird, Zbigniew Blazeje, Andrew Bodor, Michael P. Czerewko, Paul Dempsey, Kosso Eloul, Edward Falkenberg, Mark Gomes, Martin Hirschberg, Stephen Hogbin, William Lishman, John MacGregor, Robin MacKenzie, Karena Massengill, Elizabeth Mudge Massey, David Partridge, Louis Stokes, Bart Uchida, Tim Whiten, An Whitlock

Textiles
Jean Burke, Dorothy Caldwell, Judi Lewis-Foster, Anna France, Dawn van Graft, Helen Frances Gregor, Gunnel Hag, Ted Hallman, William Hodge, David H. Kaye, Joyce Lehto, Susan Watson

Filmmakers
Jim Anderson, John Gould, Rick Hancox, Tom and Martha Henrickson, Keith Lock, Kim Ondaatje, Michael Snow, Joyce Wieland

Video
Robert Arn, Paul Casselman, Colin Campbell, Noel Harding, Michael Hayden, Keith Lock, Winston McNamee, Lisa Steele, Jane Wright

After selecting the artist and planning the programme of your choice, please complete the Agreement form at the back of this catalogue and mail it to the Art Gallery of Ontario Extension Services.

A catalogue with detailed information on each artist is available on request.

FACILITIES

Almost any room will do—a library, gallery, community centre, perhaps even a warehouse.

The participating artists know how to make the best use of the available space, and will work closely with a community representative to create an inventive and involving programme.

RESPONSIBILITIES

The Exhibiting Centre

1. Accommodation and living expenses for the artist up to a maximum of $40.00 per day (hotel, cost of meals).
2. Insurance premium for the artist's work (range: $50.00–$125.00 dependent on the nature of the exhibition and the exhibiting centre). It is essential that the centre carry insurance to cover legal liability.
3. The development of maximum interest and involvement within the group or community; commitment to comprehensive publicity.
4. Catalogue, invitation costs (if any).
5. Suitable film or video screening facilities and a trained projectionist.
6. Submission of a follow-up report of each programme, including copies of publicity, slides, photographs, newspaper articles, attendance estimates, etc.

Note: Charging registration fees for workshops is discouraged but, if necessary, such fees should only be used to cover additional expenses. To meet the demand for the "Artists with their Work" programme, the number of programmes at any one centre is limited to *three times per year.* Requests should be made *at least two months in advance.*

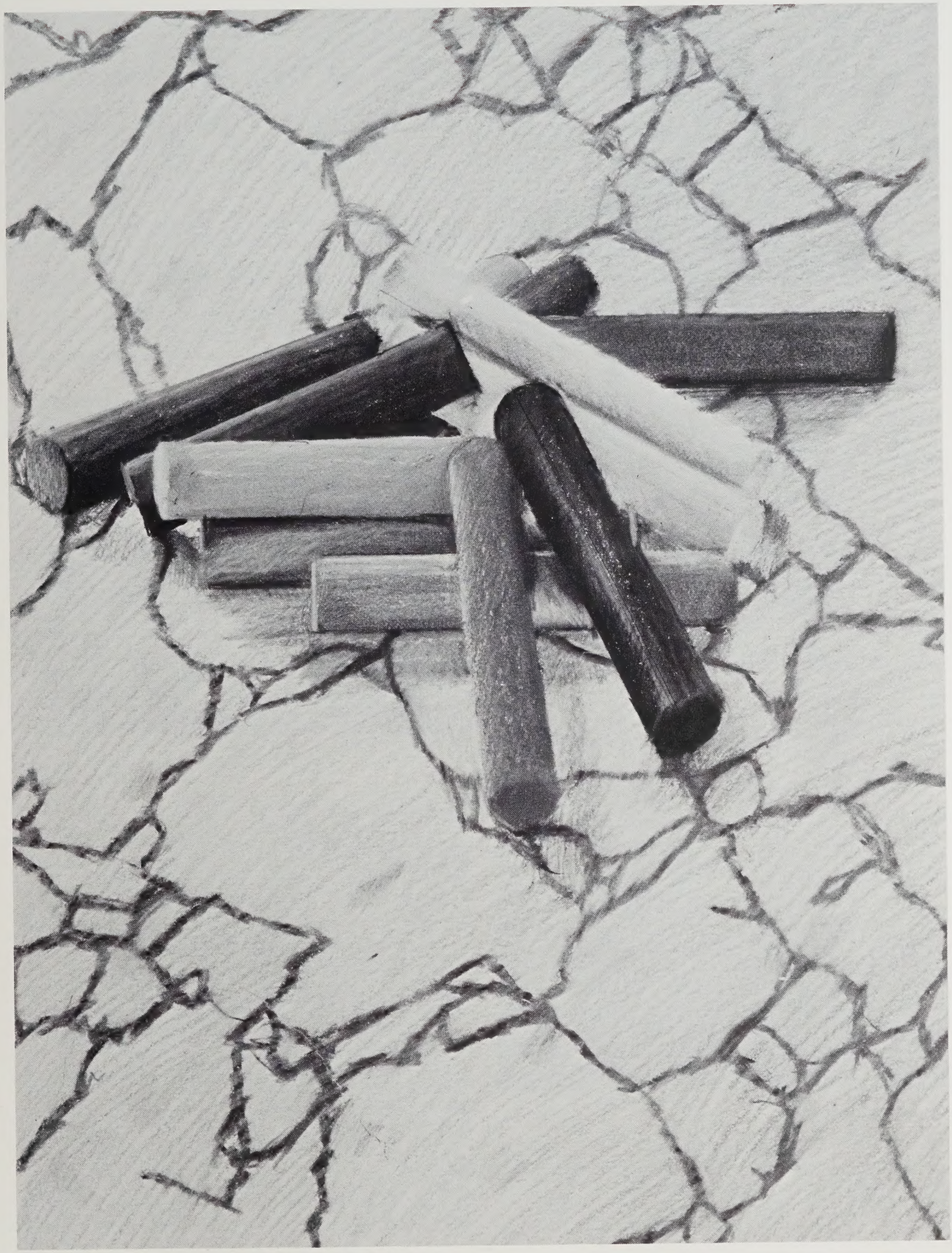
Art Gallery of Ontario

1. Artist's honoraria for workshops and exhibition fee.
2. All transportation arrangements and costs for both the artist and the exhibition.
3. Film or video rental fees.
4. Cost of workshop supplies (up to $100.00) upon consultation with the co-ordinator prior to the programme.

Artist

1. Communications with the Art Gallery of Ontario regarding specific details related to each programme.
2. Submission of comments following each programme. Also to include invoices and related material.
3. Forwarding up-to-date biographical material to the Art Gallery of Ontario on a regular basis.

Contact



Phil Richards *Pastels on Vinyl* Coloured pencil 9 x 12 in.; 22.8 x 30.4 cm

Sharon MacLennan *Self Portrait*, 1977 Oil on canvas
24 x 34 in.; 60.9 x 86.3 cm

Carlos Marchiori *The Old City Hall*, 1976 Acrylic on board
22 x 30 in.; 55.8 x 76.2 cm

Contact has been realized in direct response to the needs of communities which in the past have not had the space or facilities to house exhibitions circulated by Extension Services. This title encompasses a number of small-sized exhibits of works by Canadian artists.

Our aim is to present a cross-section of different art forms and themes, as an introduction not only to techniques currently used and explored, but also to the artist's own approach in expressing what is important to him or her.

Contact is made possible by assistance from the National Museums Corporation, Ottawa, with additional funding from Outreach Ontario.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Consultant: Helen Duffy.

Space: Between 8-12 works; one panel about the artist; one panel about technique

Weight: 1 crate, about 125-150 lbs. (57-68 kg) each

Fee: $40

Date available for circulation: April 1978

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent

Sharon MacLennan: The Contemporary Portrait

This exhibition reveals one artist's approach to what is now considered a traditional art form–the portrait. The exhibition includes preliminary pencil studies and finished portraits in oil.

Carlos Marchiori: Toronto Old and New

A series of eight acrylic paintings each measuring 22″ x 30″ which date from November, 1976. In these paintings by Carlos Marchiori, the cityscapes float in whimsical interpretations, familiar corners and buildings soar to unexpected perspectives.

Ian Wallace *The Christmas Tree House* Pencil 5½ x 12¾ in.; 13.9 x 32.3 cm

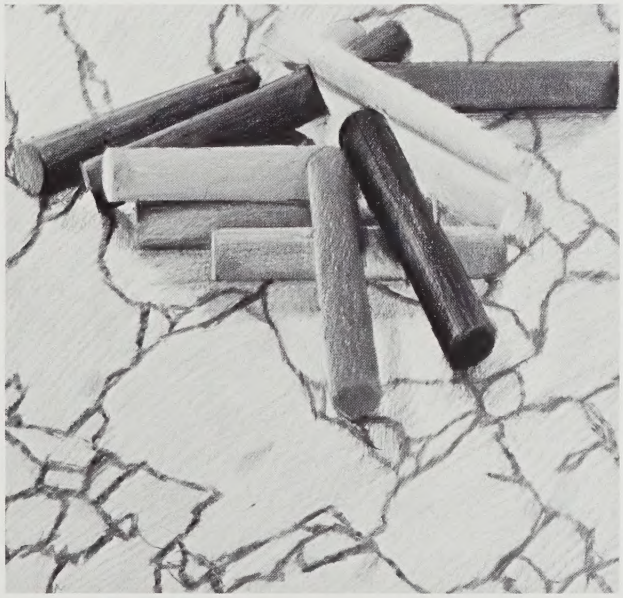
G. Brender à Brandis *Goats in Barnyard*, 1976 Woodprint
8¾ x 7^{15}⁄$_{16}$ in.; 22.2 x 20 cm

Ian Wallace: Children's Book Illustrations

A delightful book for children, *The Christmas Tree House* is written and illustrated by Ian Wallace. This exhibition includes the eleven original pencil drawings which illustrate the story. Copies of the book sent to each exhibiting centre may be kept.

G. Brender à Brandis: Wood Engravings

G. Brender à Brandis is a printmaker who produces wood engravings for single frames, portfolios and limited edition books. The exhibition includes examples of wood blocks and engraving tools as well as a selection of his fine wood prints.



Phil Richards *Pastels on Vinyl* (detail) Coloured pencil
9 x 12 in.; 22.8 x 30.4 cm

Phil Richards: Coloured Drawings

Phil Richards' coloured pencil drawings reveal his sensitivity to everyday objects observed with understanding and expressed in an unusual juxtaposition of colour. The exhibition includes ten works.

Doris McCarthy

Photo courtesy the artist

David Partridge in his studio

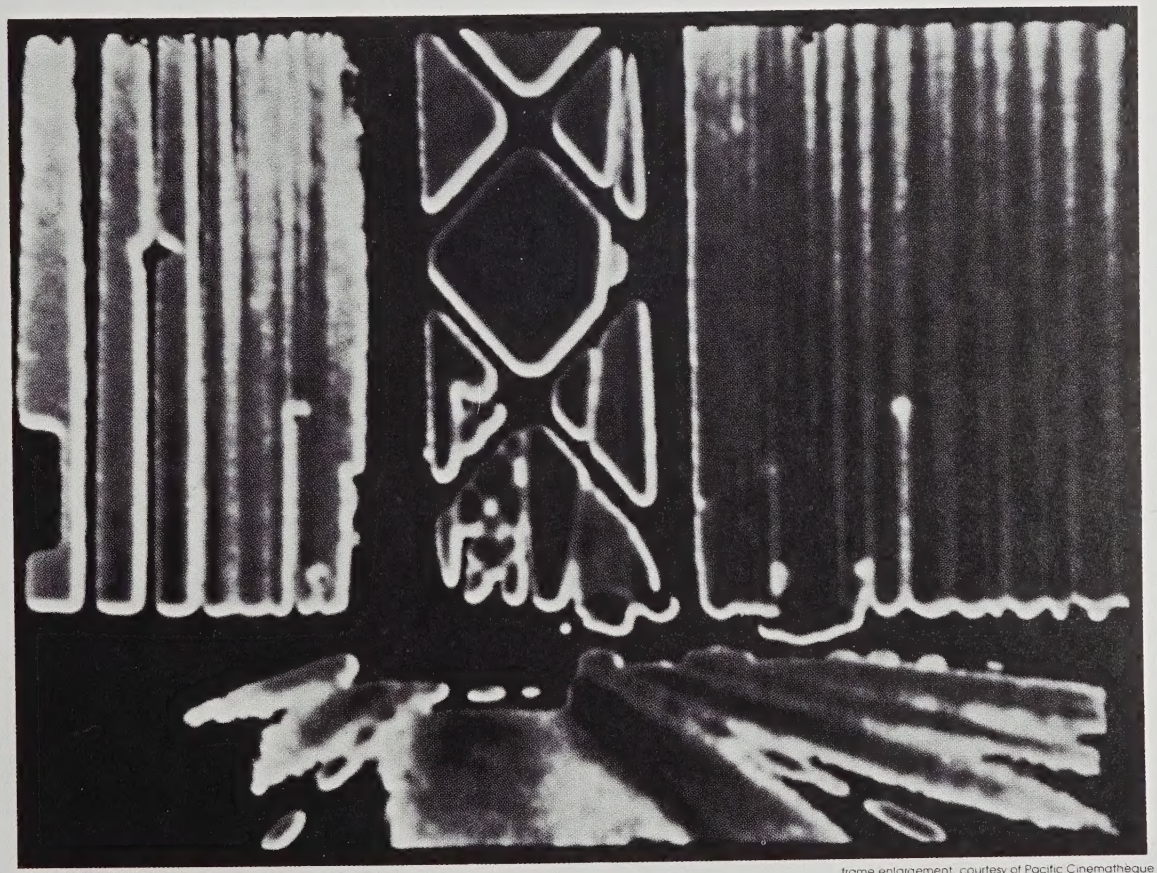
Doris McCarthy: Arctic Landscapes
Well-known as a painter and art teacher in Toronto, Doris McCarthy has made several trips to the Arctic regions in the past few years. Her water colour and oil paintings reflect her deep understanding for the northern landscape. Included with the exhibit is a half-hour video cassette of the CBC's interview with Doris McCarthy on the *Take 30* show.

David Partridge: Mural Sculpture
Metropolis, David Partridge's mural nail sculpture was commissioned for Toronto's City Hall. The exhibition shows the original *maquette* for this work, a photograph of the finished work (7′ x 32′), and other examples of his "nailies."

Film

INDEPENDENT VIEWS

Three Programmes of Canadian Short Films



98.3 KHz Bridge at Electrical Storm

frame enlargement, courtesy of Pacific Cinemathèque

A travelling exhibition co-sponsored by the Art Gallery of Ontario and the National Film Board of Canada

Le Scrapeur, 1976, directed by Bruno Carrière

This exciting new expansion of our circulating exhibition policy offers three complete programmes of contemporary films by Canadian filmmakers. Organized with the assistance of the National Film Board of Canada and the co-operation of the Canadian Filmmakers Distribution Centre under the co-ordination of Ian Birnie, responsible for Media Programmes at the Art Gallery of Ontario, the programmes were chosen by Jean-Pierre Bastien of La cinémathèque quebecoise, Doug Eliuk, National Film Board, Tony Reif of the Pacific Cinémathèque, and Ian Birnie, and show work by filmmakers from across Canada.

While it may be possible to book only one programme, galleries are strongly encouraged to consider all three, to give their community exposure to the full range of what Canadian filmmakers are involved in.

Bookings are to be made using the Standard Booking Form at the back of the catalogue; the three programmes will count as only one exhibition. Due to the support of the National Film Board, no fee will be charged for these programmes; the cost of delivery will be the responsibility of the receiving gallery.

A 16 mm sound projector and experienced projectionist are required. Detailed programme notes are available.

Multi Media

John Meredith *Untitled 1*, 1966 Oil on canvas 48 x 36¼ in.; 121.9 x 92 cm

William McElchern *Sicut Passer Erepta Est*, 1968 Bronze 21½ x 25½ x 16 in.; 54.6 x 64.7 x 40.6 cm

In 1965, Imperial Oil Limited began to acquire Canadian works of art which would be made accessible to the general public through travelling exhibitions. An important consideration in their acquisition policy was to include not only established names but younger promising artists as well. This innovative step taken by a large corporation had a two-fold purpose: to further public awareness of the visual arts and to support the Canadian art community.

The collection has now grown to over 150 works and approximately one-third of these will be shown in the present exhibition, which has been made possible by a grant from Imperial Oil Limited in honour of their Centennial in 1980. Sculpture, paintings, prints and drawings will be included and some of the artists represented are "Jock" Macdonald, David Milne, F. H. Varley, Jack Humphrey, Goodridge Roberts, Claude Breeze, John Meredith, Louis de Niverville, Jack Bush, Gershon Iskowitz, Hugh Mackenzie, Esther Warkov, Jan Wyers, William McElchern, Viktor Tinkl, and Gino Lorcini.

Following its national tour, the exhibition will be shown at the Art Gallery of Ontario in January of 1980.

Fifty illustrated catalogues and posters are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 40 two-dimensional works and 5 sculptures; 260 running ft. (79 m)

Weight: To be determined

Fee: $300

Date available for circulation: Exhibition fully booked at time of publication

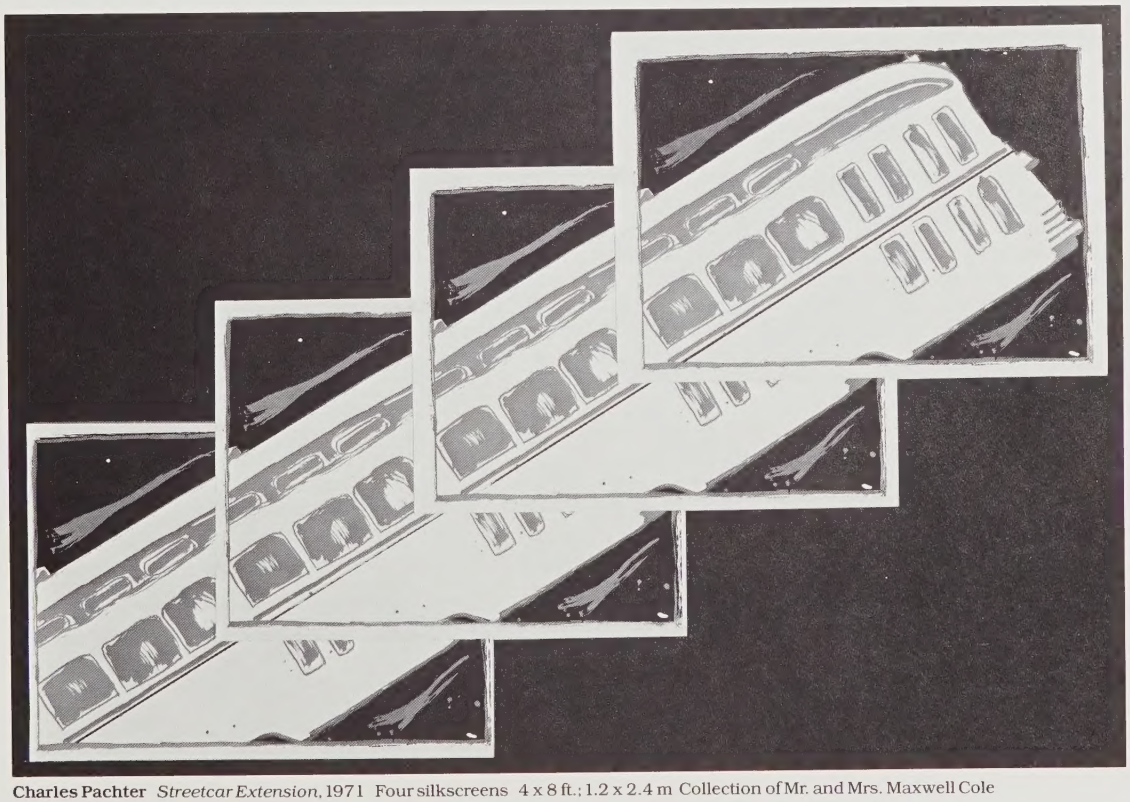
Security: In view of an attendant; gallery alarm system. Small works must be screwed to the wall

Lighting: Incandescent

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity, and between 68°-72°F (20°-22°C)

Photo: Shin Sugino

Bonita Collins *Marble Cake*, 1977 Acrylic and canvas 12 x 18 x 18 in.; 30.4 x 45.7 x 45.7 cm Collection of the artist



Charles Pachter *Streetcar Extension*, 1971 Four silkscreens 4 x 8 ft.; 1.2 x 2.4 m Collection of Mr. and Mrs. Maxwell Cole

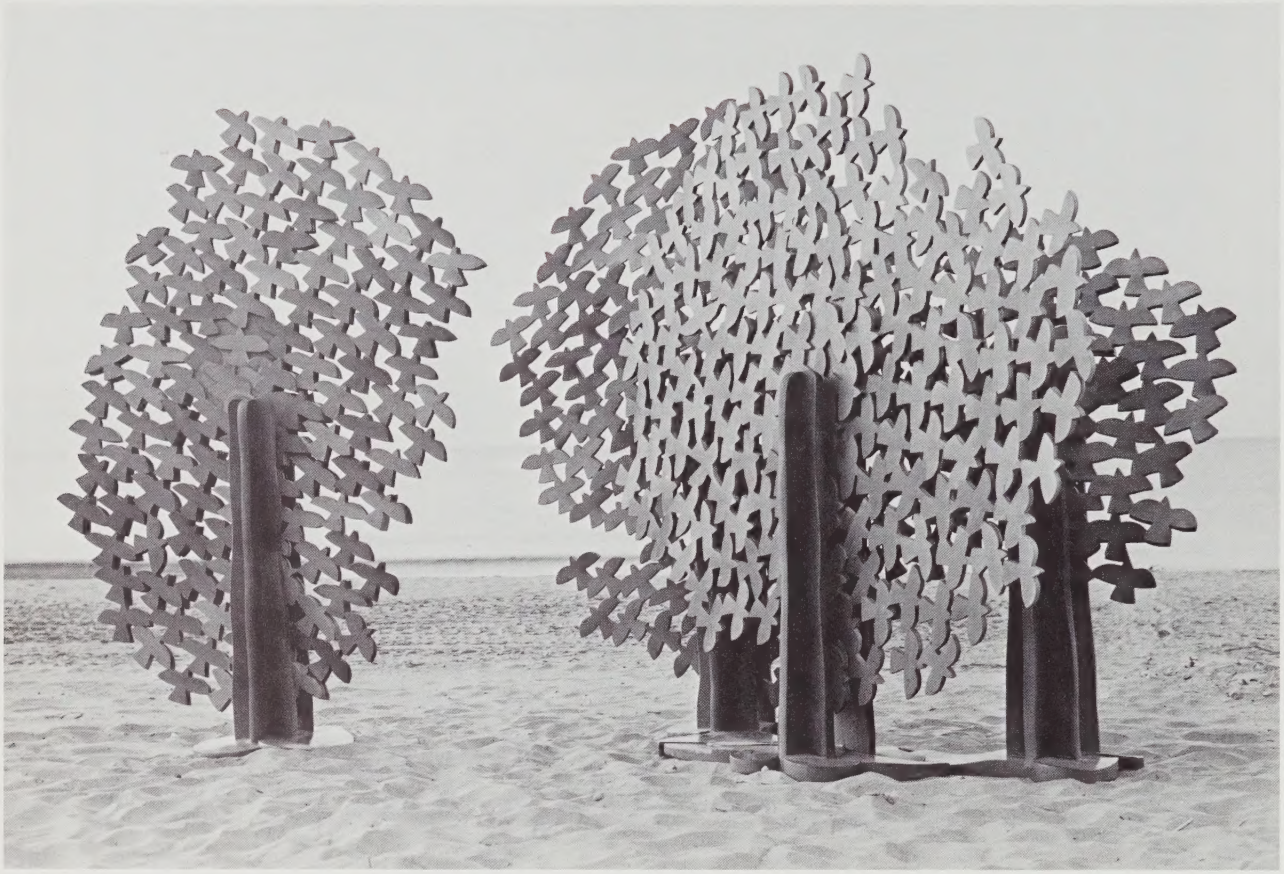


Photo: Shin Sugino

Viktor Tinkl *Bird Trees*, 1973 Wood Four components, 91¼ x 34 in., 231.7 x 86.3 cm; 93½ x 44 in., 237.4 x 111.7 cm; 78½ x 32½ in., 199.3 x 82.5 cm; 94¾ x 24½ in., 240.6 x 62.2 cm Collection of Mandel Sprachman

This exhibition consists of the varied media works of three Ontario artists: Bonita Collins, working in ceramic and acrylic sculpture. Charles Pachter, printmaker, painter and draughtsman and Viktor Tinkl, sculptor of wood, metal and other media.

Bonita Collins, whose past work has been smaller scale ceramic sculpture, is presently working out larger concepts which demand larger format, utilizing acrylic chemistry. Her attention to details, colour subtleties, and her approach to concepts (growing from puns, plays on words integrated with contemporary ikons) provide the viewer with an exciting visual exploration.

Charles Pachter works as a painter, printmaker and draughtsman, approaching his varying subject matters with expertise and deep social concern. It is important to enjoy his approach to specific subject matters of Canadian interest, but also to take away with you the humour of the moment as well as the challenge of existing values that linger.

Viktor Tinkl's imagery takes the form of totems, birds, dogs, cats, snakes and varying forms thereof, creating imaginary creatures, semi-human and fantastic. "The animals which you see hanging from the ceiling and the dog I made, they are motivated by a log or a rope or the legs of an old chair or some such thing, skulls of animals, teeth, anything like that. I enjoy them for what they are, but for some reason these animals are in me and they just have to come out somehow."

All three artists share one obvious link, an overt humorous expression. But is humour really funny? Perhaps we should examine in greater depth the different facets of humour that are explored.

This exhibition includes paintings, prints, drawings, water colours, sculptures (stands are provided where needed), floor sculpture and some pieces to be suspended.

Thirty-five posters, twenty-five colour catalogues and thirty buttons are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 2000 sq. ft. (186 m)

Weight: 23 crates, 9 cartons and wrapped pieces

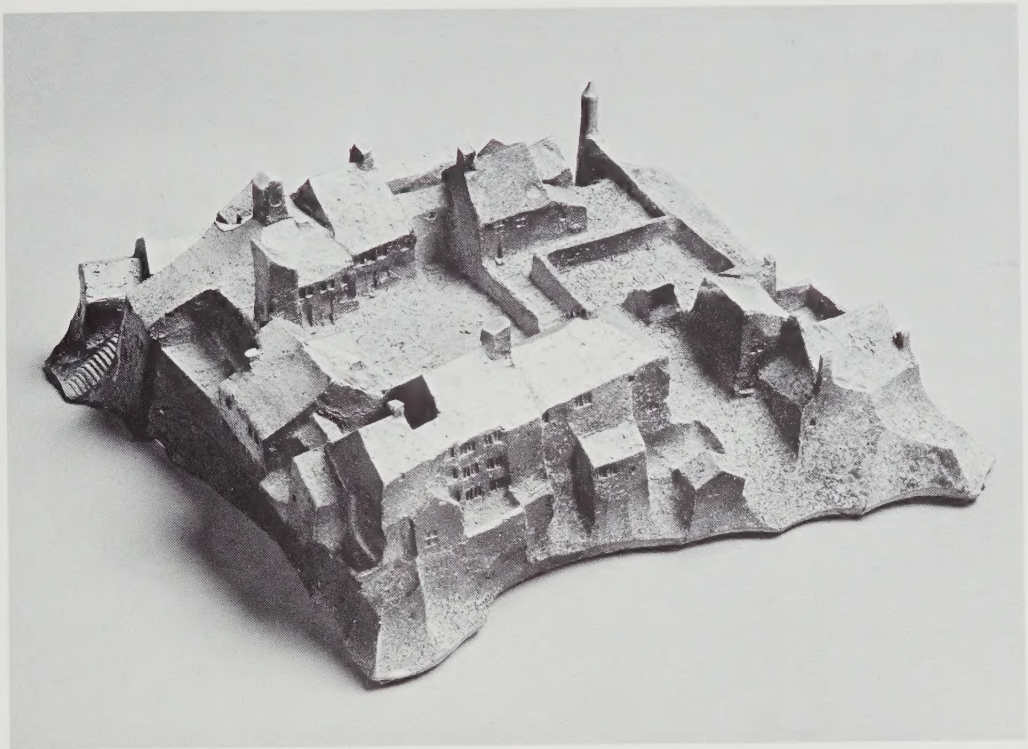
Fee: $500

Date available for circulation: Currently in circulation; some bookings available

Security: In view of an attendant; gallery alarm system

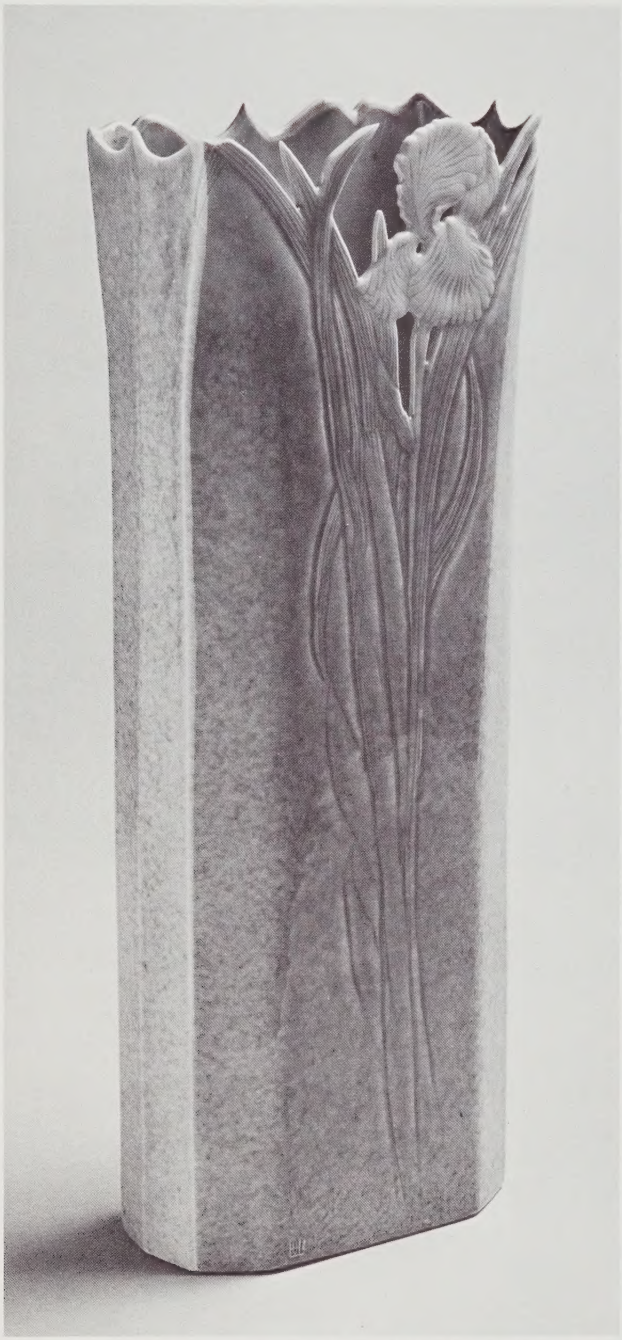
Lighting: Incandescent

Temperature and humidity: Minimal fluctuations



Richard Gill *Village* Stoneware 4 x 11 x 10 in.; 10.1 x 27.9 x 25.4 cm

Lorraine Herman *Two Valentine Boxes* Porcelain 4½ x 2¾ x 2½ in.; 11.4 x 6.9 x 6.3 cm; 3 x 2 x 1¾ in.; 7.6 x 5.1 x 4.4 cm



Harlan House *Iris Vase* Porcelain 16 x 5½ x 3½ in.; 40.6 x 13.9 x 8.9 cm

The Ontario Potters Association was formed in 1975 to meet the expressed need of potters' guilds and professionals for more communication about what is happening in the ceramic arts and for the encouragement of excellence in the craft. Their first juried exhibition is *Down to Earth.*

The works were gathered together in February 1976 for presentation to a jury chosen by the Ontario Potters Association. Extension Services has chosen a small but excellent representation from the exhibition held at McMaster University Art Gallery in May 1976.

Twenty-five posters accompany the exhibition.*

Lent by the Ontario Potters Association and organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 32 individual pieces, 6 display cases, 1 title panel; 600 sq. ft. (56 sq. m) and/or 100 running ft. (30 running m)

Weight: 14 crates, 175 lbs. (80 kg) each

Fee: $150

Date available for circulation: Currently in circulation; some bookings available

Security: In view of an attendant; secure night locks

Lighting: All types of lighting acceptable

**Potters at Work*, a twenty-eight minute colour film by Marty Gross with sound is available from the Audio-Visual Centre of the Art Gallery of Ontario.

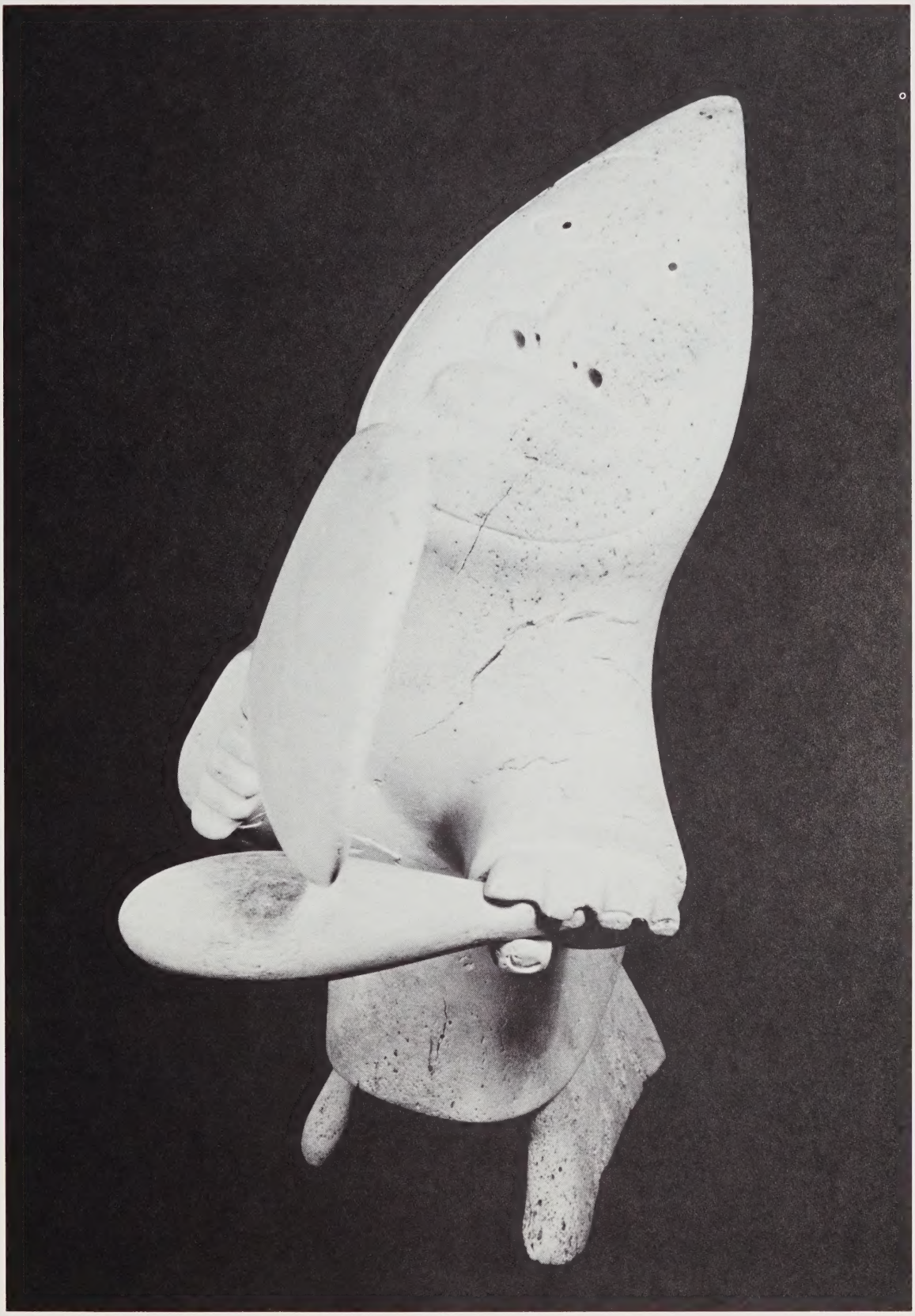


Photo: Department of Indian Affairs and Northern Development

Karoo Ashevak *Drum Dancer*, 1973 Bone 17 1/10 x 8 5/8 x 9 in.; 43.5 x 22 x 23 cm
Collection of Department of Indian Affairs and Northern Development

Photo: Department of Indian Affairs and Northern Development

Peter Aliknak *Game*, 1974 Print 18 x 24 in.; 45.7 x 60.9 cm Collection of Department of Indian Affairs and Northern Development

Although some Inuit games may have been replaced by modern forms of entertainment, many of the more traditional pastimes are still continued today. Generally simple by necessity, they are often based on the skills needed for survival in the harsh environment of northern Canada. This exhibition represents through prints and sculpture a wide variety of games such as wrestling and kickball, and also provides examples of dolls and other related artifacts.

A cassette tape recording of Inuit music will be included with the exhibition, as well as a series of instructions on how some games can be played. Two films, *Ukaliq* and *Spirit in a Landscape: The People Beyond*, are available. A booking form for these films will be included with the kit sent out one month prior to the exhibition. Please complete the form and forward immediately to the Audio-Visual Centre, Art Gallery of Ontario, Grange Park, Toronto, Ontario, M5T 1G4.

Three hundred brochures and fifty posters accompany the exhibit. The exhibition will be shipped by rail and installed by Art Gallery of Ontario staff.

Organized by the Department of Indian and Northern Affairs and circulated by the Art Gallery of Ontario Extension Services.

Space: 33 framed works, 130 running ft. (40 m); 12 free-hanging panels, 1 title panel; 46 sculptures and artifacts (plus display cases for artifacts) 800 sq. ft. (47 sq. m)

Weight: 25 crates, approximately 5,000 lbs. (2,250 kg); maximum crate weight: 230 lbs. (104 kg) each

Fee: $150

Date available for circulation: Fully booked at time of publication

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent fitted with ultra-violet filters

Temperature and humidity: Should be maintained at a constant level

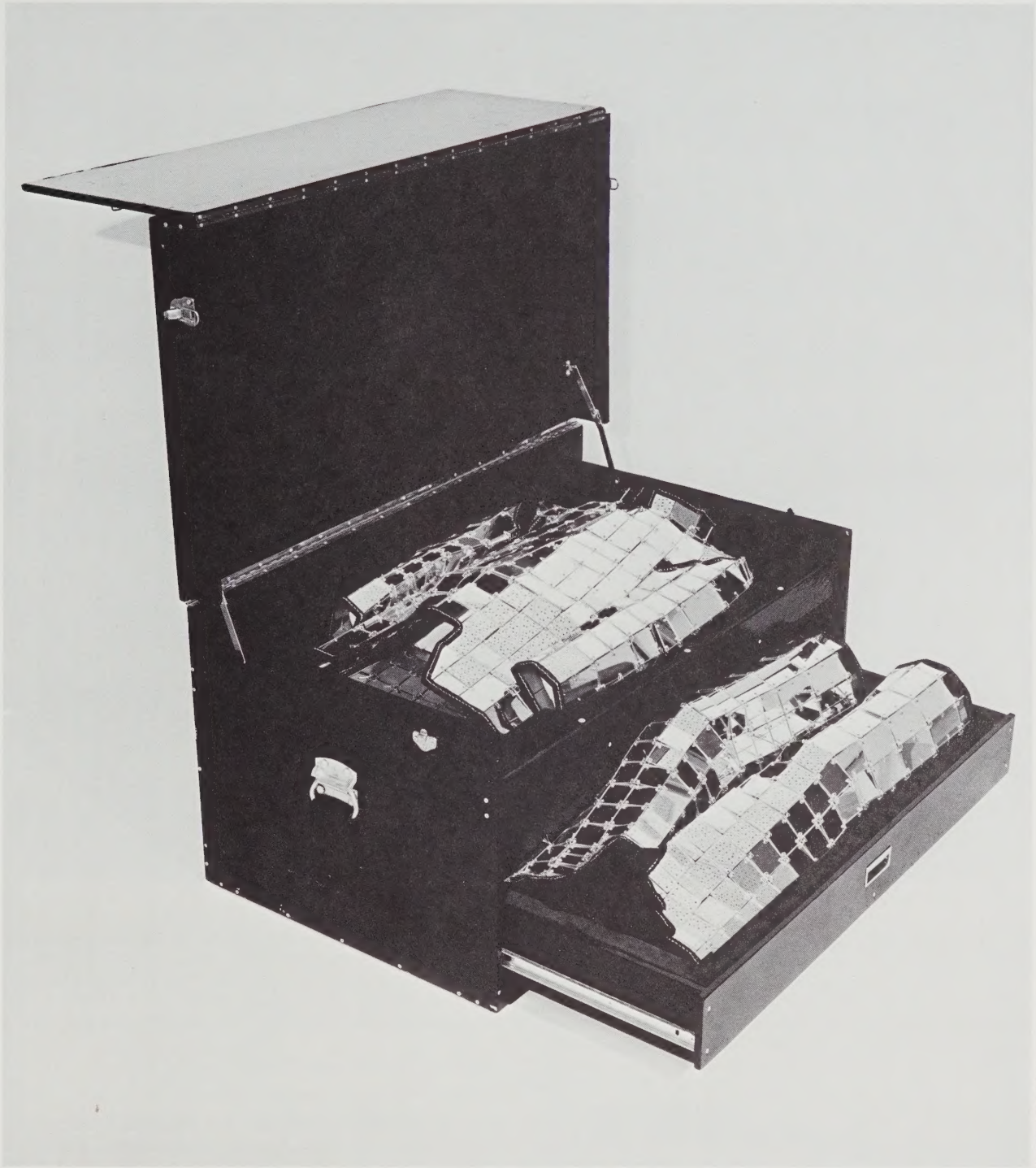


Photo: T. E. Moore

Paul Dempsey *A Light Summer Suit*, 1975/76 Mirror finish acrylic, leather, velvet, plywood 25 x 22 x 44 in.; 63.5 x 55.8 x 111.7 cm

Photo: T.E. Moore

Paterson Ewen *Andromeda Galaxy,* 1974 Japanese ink, water colour, acrylic on paper 40 x 47 in.; 101.6 x 119.3 cm

On October 18, 1977 the twenty-six paintings, sculpture and works on paper comprising the Queen's Silver Jubilee Art Collection were presented to Elizabeth II as Ontario's gift to Her Majesty in honour of her Silver Jubilee. These works represent the many approaches of artists currently living and working in Ontario; following exhibition in centres in the province, the individual works will be returned to those galleries who initially selected them. Artists represented in the collection are Christopher Birt, David Bolduc, Richard Bonderenko, Peter Borowsky, Alex Cameron, Ian Carr-Harris, David Craven, Greg Curnoe, Paul Dempsey, Louis de Niverville, David Elliott, Paterson Ewen, Anne Fines, Paul Fournier, Erik Gamble, Art Green, Denise Ireland, Gershon Iskowitz, Brian Jones, Harold Klunder, Peter Kolisnyk, Clark McDougall, Gilbert Moll, Daniel Leigh, Aiko Suzuki, and Mia Westerlund.

The exhibition is fully documented in a full colour catalogue available through the Government of Ontario Bookstore, 880 Bay Street, Toronto, (416) 965-2054.

The Queen's Silver Jubilee Art Collection was organized by Linda Belshaw, Administrator of the Collection, and is circulated by the Art Gallery of Ontario Extension Services. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Space: 250 running ft. (76 m)

Weight: The works are not crated

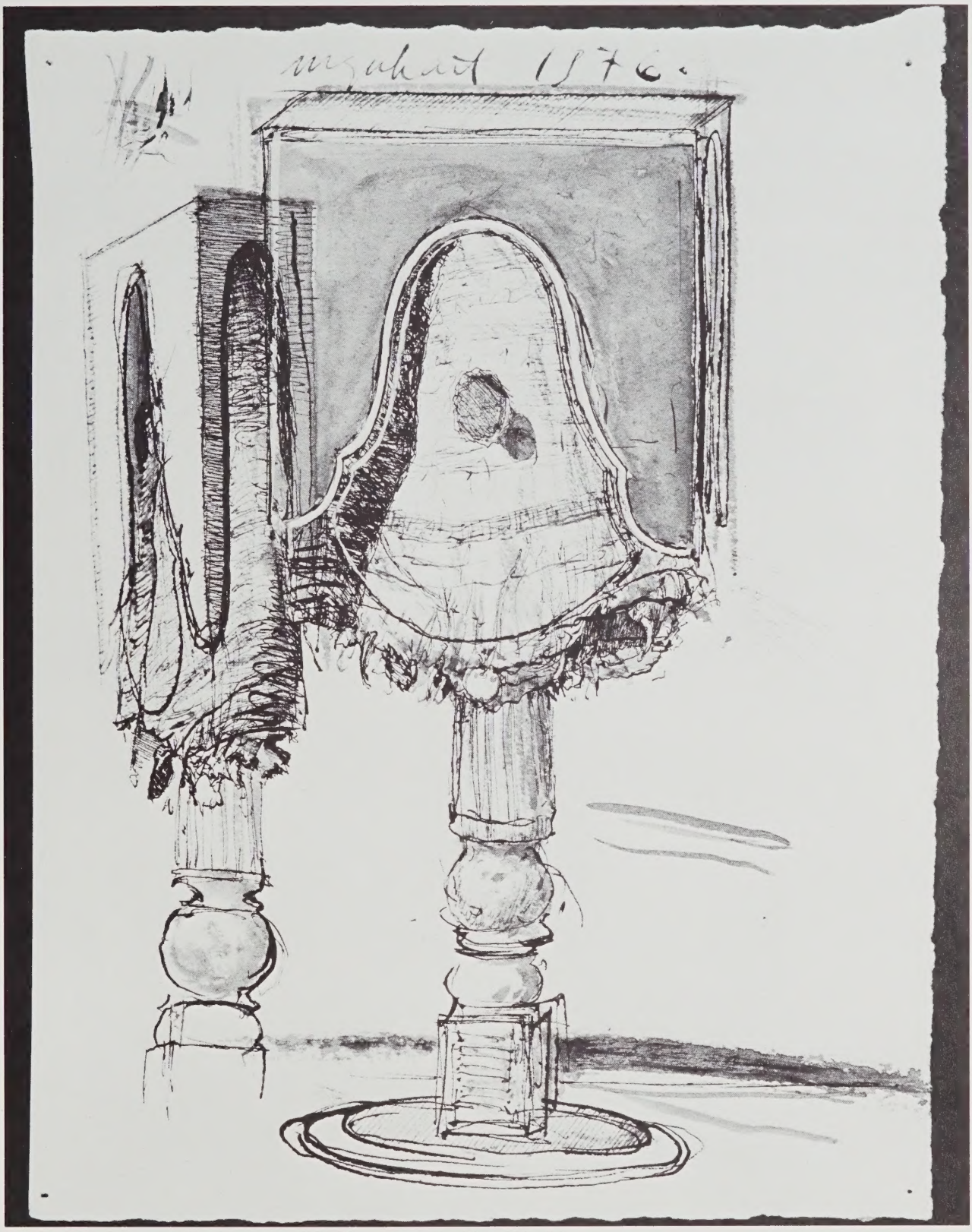
Fee: While there is no fee for the exhibition, galleries are asked to pay pro-rated shipping costs estimated at $400

Date available for circulation: January 1978

Security: In view of an attendant; gallery alarm system

Lighting: Incandescent or fluorescent fitted with ultra-violet filters

Temperature and humidity: Minimal fluctuations



Tony Urquhart *Preparatory Sketch for Orvieto*, 1976 Water colour 6¼ x 4⅝ in.; 15.9 x 11.8 cm

Photo: Yvan Boulerice, Montreal

Tony Urquhart *Orvieto*, 1976 Mixed media 73½ x 22½ x 22½ in.; 186.7 x 57.1 x 57.1 cm Collection of Art Bank

This major exhibition will give the public an unusual opportunity to trace the growth of a work of art from conception to completion.

Both two- and three-dimensional works will be exhibited along with a selection of related preparatory material. Present research indicates that while the show will concentrate on the work of contemporary artists such as Alex Colville and Tony Urquhart, at least one historical artist, Robert Harris, will also be represented. Statements by the artists themselves will be included in the accompanying catalogue wherever possible. Taken together with the exhibited items, these statements will reward the viewer with an invaluable insight into the creative process.

The Work of Art: Five Artists will open at the Art Gallery of Ontario in the late fall of 1978 and will then circulate nationally.

Fifty catalogues are included in the exhibition fee. This exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 60 works; approximately 250 running ft. (76 m)

Weight: To be determined

Fee: $750

Date available for circulation: Exhibition fully booked at the time of publication

Security: Full gallery security system. Small works must be screwed to the wall

Lighting: Incandescent

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity, and between 68°-72°F (20°-22°C)

Painting and Drawing

Prudence Heward *The Skier*, 1939 Oil on canvas 23 3/16 x 18 9/16 in.; 58.9 x 47.1 cm Collection of University College

Arthur Lismer *Evening Silhouette*, 1926 Oil on canvas 32 x 40¼ in.; 81.2 x 102.2 cm Collection of University College

Within the various colleges and faculties of the University of Toronto there exists a rich and varied collection of Canadian works of art, many of which form an integral part of our cultural heritage.

Although long enjoyed by those of the university community, this collection has not normally been accessible for viewing by the general public. In celebration of their Sesquicentennial, the University of Toronto has made available a selection of these rarely seen works for circulation to a wider audience.

The exhibition contains 31 paintings and sketches from the period 1915-48. Particularly well-represented is the Group of Seven and such major contemporaries as Tom Thomson, Emily Carr and David Milne. The works were chosen from University College, Victoria College and Hart House, the unique student union.

The exhibition opened at the Art Gallery of Ontario in the fall of 1977.

Fifty well-illustrated catalogues and twenty-five colour posters are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized by the Curatorial Department, Art Gallery of Ontario with the support of the University of Toronto Sesquicentennial Celebrations Council and circulated by the Art Gallery of Ontario Extension Services.

Space: 31 paintings and sketches; 150 running ft. (46 m)

Weight: 2 crates and 11 wrapped works; crates approximately 175 lbs. (79 kg) each

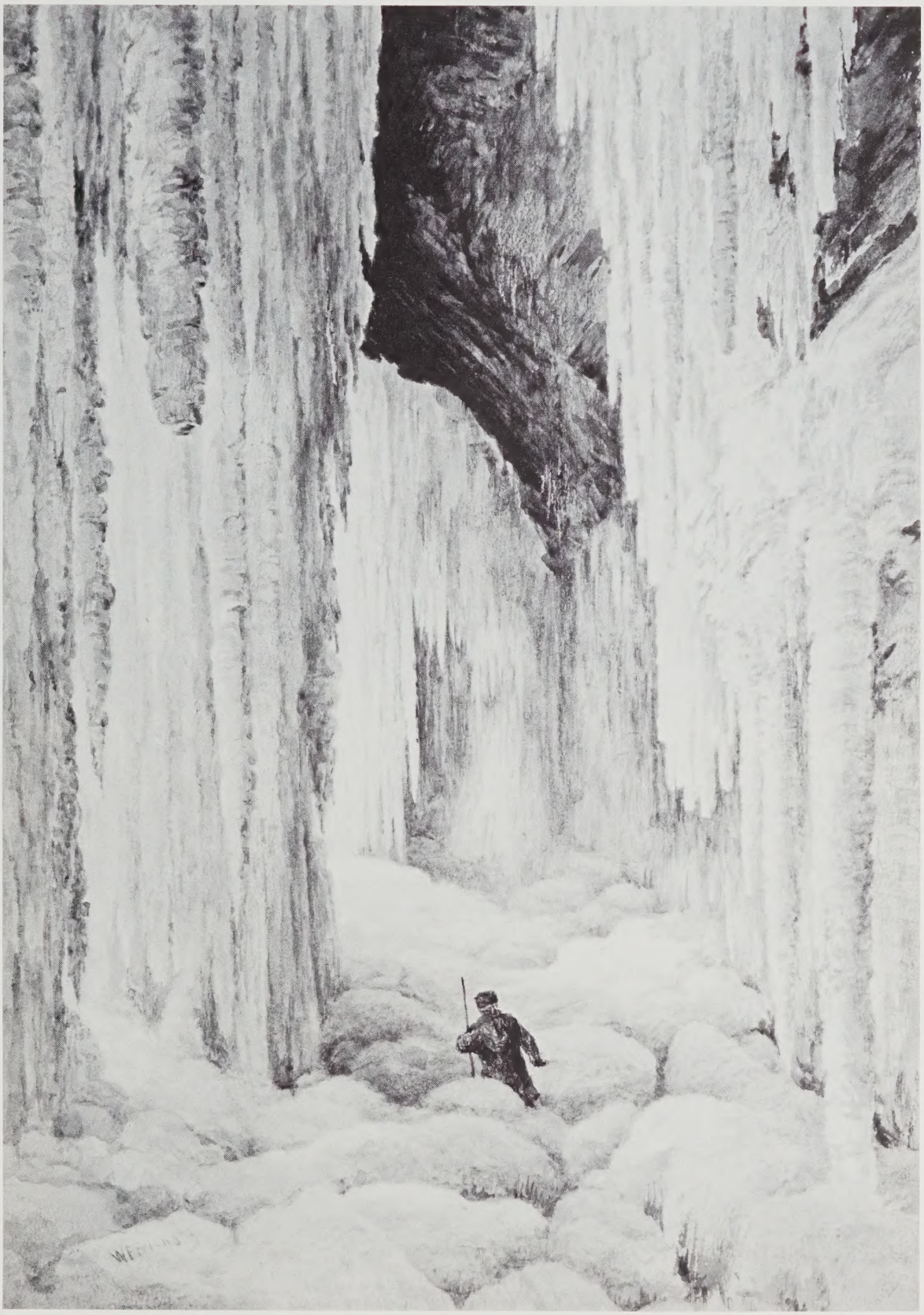
Fee: $300

Date available for circulation: Exhibition fully booked at the time of publication

Security: In view of an attendant; gallery alarm system

Lighting: Incandescent

Temperature and humidity: Minimal fluctuations



Washington F. Friend *Behind the American Falls, Niagara Winter* Water colour and gouache 15 1/8 x 10 5/8 in.; 38.4 x 27 cm Private collection

William Nicol Cresswell *On Lake Huron*, 1867 Water colour 9 3/16 x 13 11/16 in.; 23.3 x 34.8 cm

A selection of nineteenth century Canadian water colours from the collection of the Art Gallery of Ontario is supplemented by works from the National Gallery of Canada, the Royal Ontario Museum and private sources. The pictures indicate the prevailing romantic interest in picturesque and sublime landscape motifs, and exhibit a variety of approaches to the technique of water-colour painting.

William Nicol Cresswell, Daniel Fowler, James Duncan, John A. Fraser, Lucius R. O'Brien, and Frederick Verner are some of the artists whose works are represented in this exhibition.

Jeremy Adamson, Curator of Canadian Historical Art, Art Gallery of Ontario, selected the water colours and wrote the catalogue that complements the exhibition.

Twenty-five illustrated catalogues are included in the exhibition fee.

Circulated by the Art Gallery of Ontario Extension Services.

Space: 37 works; about 200 running ft. (61 m)

Weight: 5 crates, 160 lbs. (73 kg) each

Fee: $200

Date available for circulation: Fully booked at time of publication

Security: In view of an attendant; gallery alarm system. Small works must be screwed to walls

Lighting: Incandescent only

Temperature and humidity: Maximum fluctuation of ±10% from norm of 50% humidity and between 68°-72°F (20°-22°C)

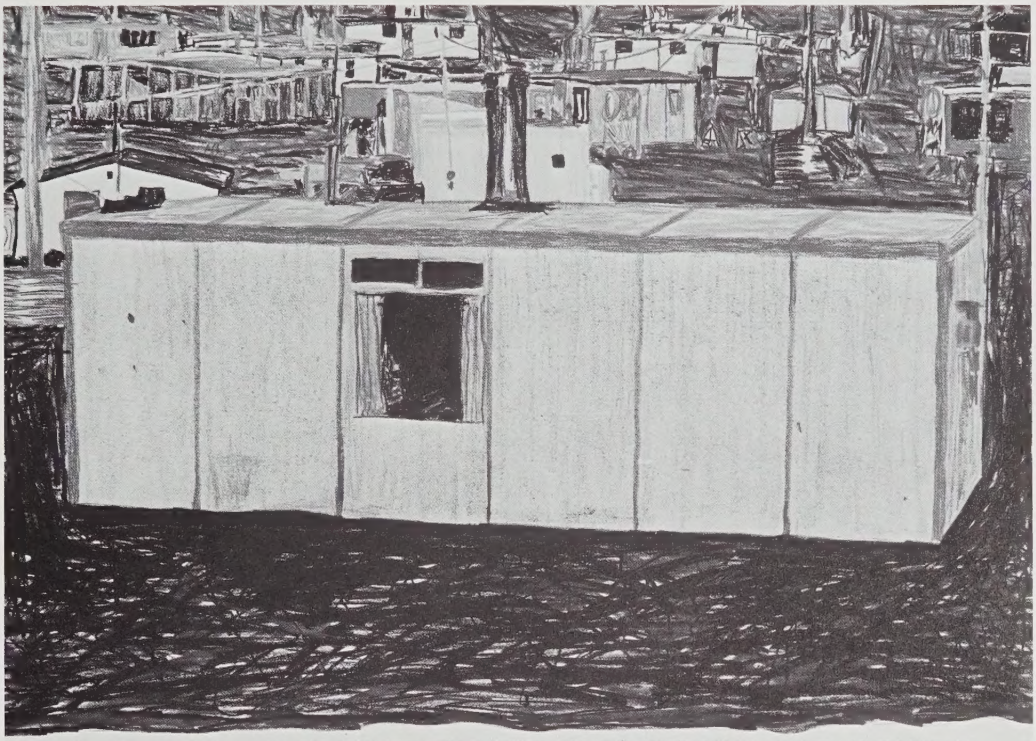

THERE ISN'T MUCH HOPE. A PERSON WHO LIVES HERE KNOWS THAT. WHAT CAN HE WORK AT? THERE'S NOTHING THEY CAN DO UNLESS THEY DO SOMETHING FOR THE WHITE MAN.

Photo: T.E. Moore

Les Levine *Northern Landscapes*, 1974 Pastel on paper 22 x 29½ in.; 55.8 x 74.9 cm

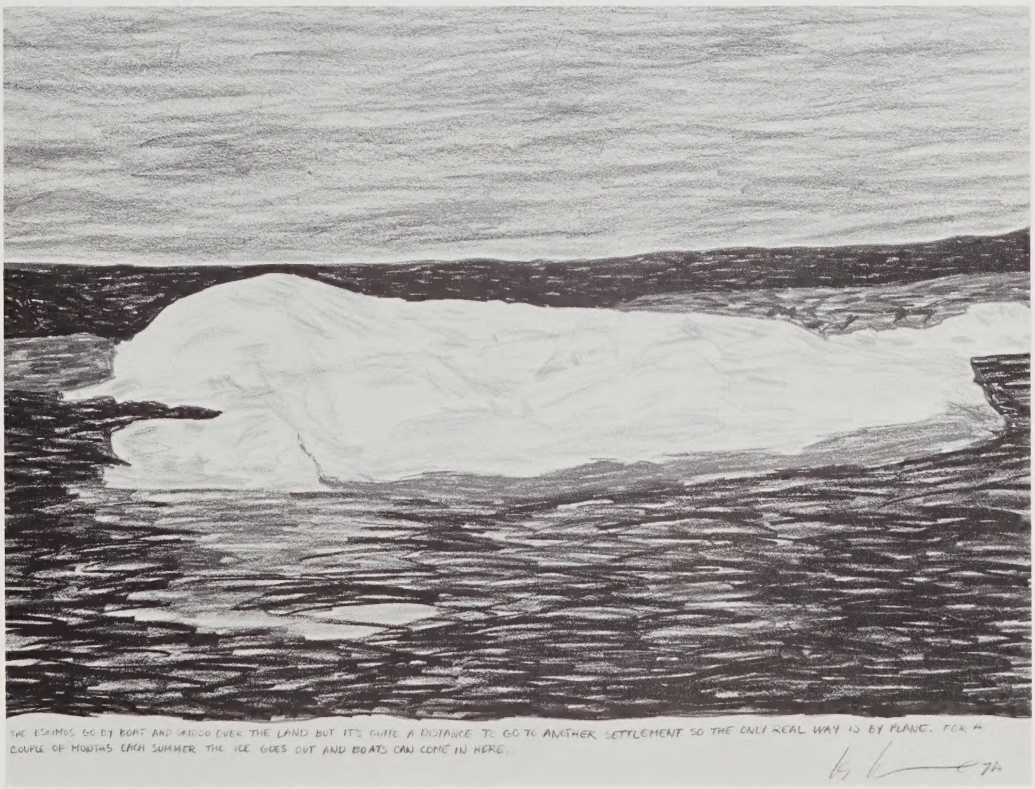

THE ESKIMOS GO BY BOAT AND SKIDOO OVER THE LAND BUT IT'S QUITE A DISTANCE TO GO TO ANOTHER SETTLEMENT SO THE ONLY REAL WAY IS BY PLANE. FOR A COUPLE OF MONTHS EACH SUMMER THE ICE GOES OUT AND BOATS CAN COME IN HERE.

Photo: T.E. Moore

Les Levine *Northern Landscapes*, 1974 Pastel on paper 22 x 29½ in.; 55.8 x 74.9 cm

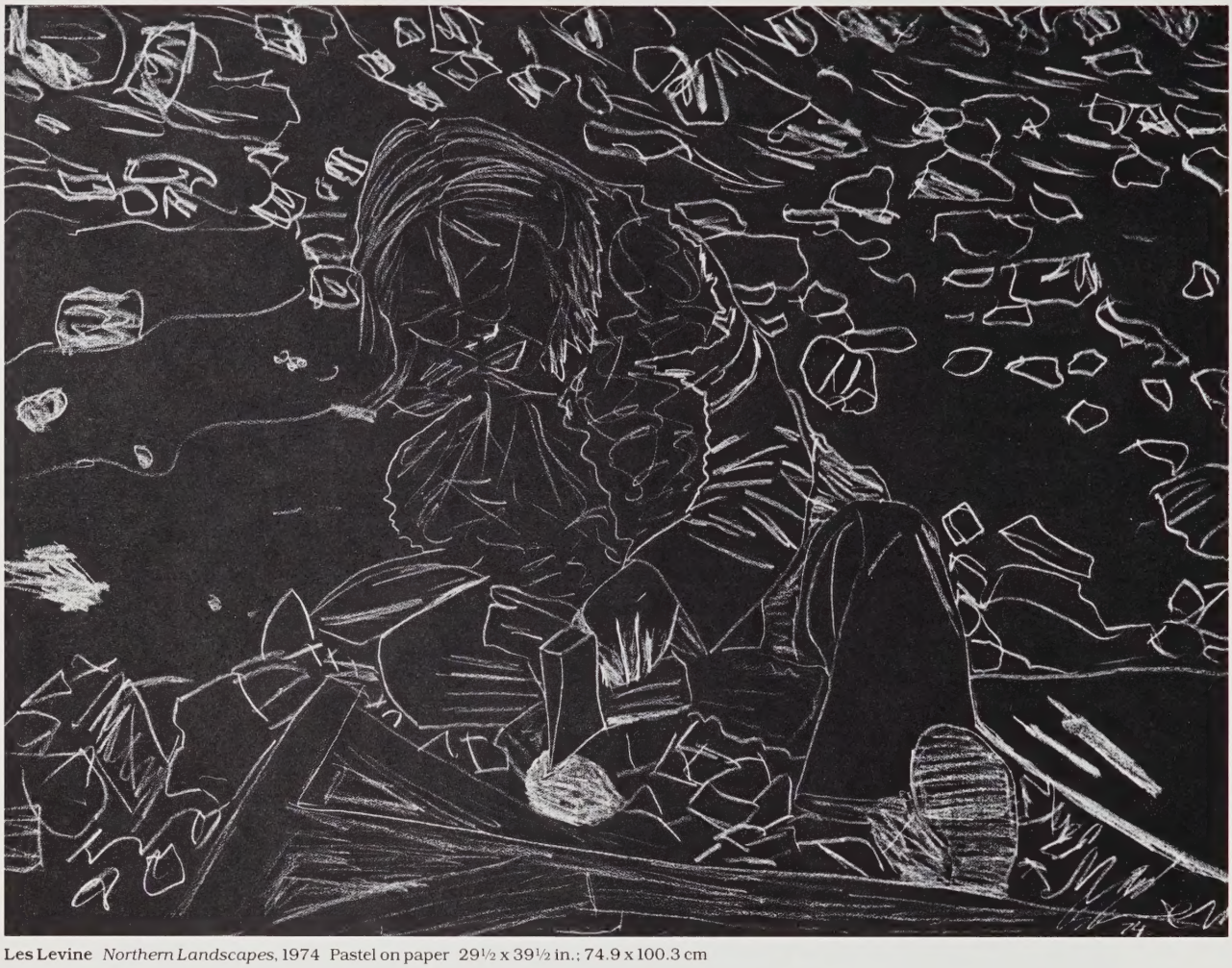


Photo: T.E. Moore

Les Levine *Northern Landscapes*, 1974 Pastel on paper 29½ x 39½ in.; 74.9 x 100.3 cm

A Canadian artist now living in New York City, Les Levine spent several weeks during the summer of 1974 at Cape Dorset where he explored the surrounding landscape and talked to some of the local people. This exhibition is a selection of some 25 crayon pastel drawings of his personal impressions of the landscape, and the life of the community.

An hour-long video tape entitled *We are Still Alive*, made on the same visit, is also available, and adds an important dimension to the exhibition concept.

Les Levine would be pleased to participate in a workshop in conjunction with the exhibition, but travel from New York City and living expenses must be paid by the exhibiting centre, as well as a fee to be agreed upon with the artist.

A colour poster will accompany the exhibit.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Drawings are made available courtesy of The Isaacs Gallery, Toronto.

Space: About 30 framed pieces, 125 running ft. (38 m), area to be set up for video viewing in conjunction with the exhibit

Weight: 3 crates, about 200 lbs. (91 kg) each

Fee: $200

Date available for circulation: June 1978

Security: In view of an attendant, secure night locks

Lighting: Incandescent or fluorescent fitted with ultraviolet filters

Temperature and humidity: No major fluctuations

Photo: Douglas Clark

Richard Chenier *Untitled*, 1977 Acrylic on canvas 87 x 61½ in.; 220.9 x 156.2 cm

Photo: Douglas Clark

Bruce O'Neil *Ping*, 1977 Acrylic on canvas

In 1959, a group of painters from Regina attended an Emma Lake workshop conducted by Barnett Newman. Referred to later as "The Regina Five," these artists heralded the coming of age of abstract painting in the West. Fortunately for Canada and the art public everywhere, the work of a number of exceptional abstract painters is presently being noticed because of increased interest in the Prairies. This exhibition demonstrates not only the high quality of the work being done, but also the unique brand of rawness, brashness and originality that separates the work from comparable painting in Toronto or New York.

The following artists are represented in this exhibition: William Perehudoff, Otto Rogers and Robert Christie from Saskatoon, Bruce O'Neil from Calgary, and Douglas Haynes, Richard Chenier and Ann Clarke Darrah from Edmonton.

Raymond Ouellet, Extension Curator of the Edmonton Art Gallery, selected the works and wrote the information accompanying the exhibition.

Circulated by the Art Gallery of Ontario Extension Services.

Space: 21 works; approximately 200 running ft. (61 m)

Weight: 5 crates, approximately 200 lbs. (91 kg) each

Fee: $200

Date available for circulation: October 1978

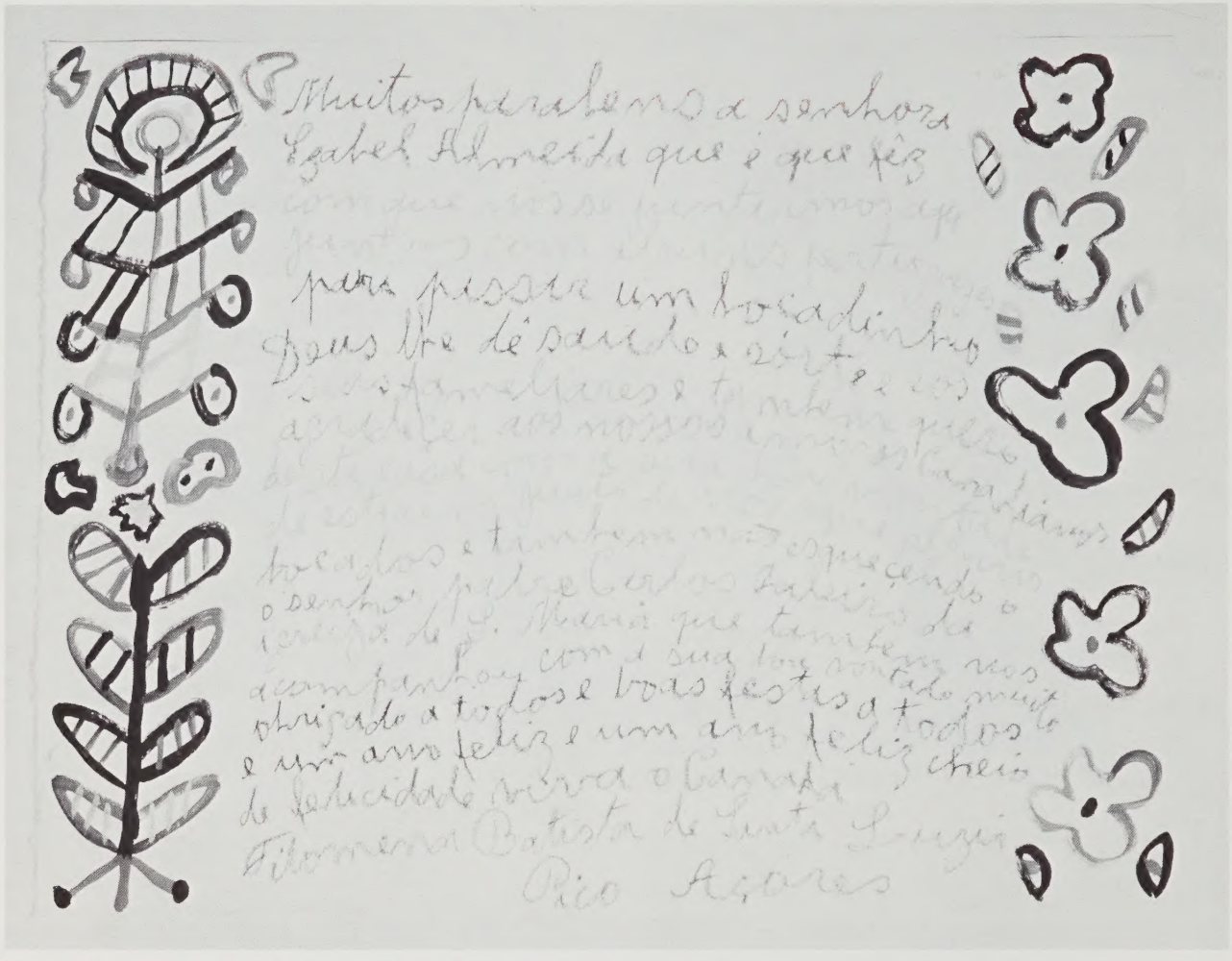
Security: In view of an attendant; gallery alarm system

Lighting: Incandescent or fluorescent

Temperature and humidity: No major fluctuations

Florence McRae *Untitled* Poster tempera on paper 14 x 19½ in.; 35.6 x 49.5 cm

Gertrude Krieckaert *Untitled* Poster tempera on paper 14 x 19½ in.; 35.6 x 49.5 cm



Filomena Batista *Untitled* Poster tempera on paper 14 x 19½ in.; 35.6 x 49.5 cm

Unexpected Pleasures, an exhibition of fifty paintings by senior citizens, was enthusiastically received when it was shown at the Art Gallery of Ontario in the fall of 1976. The artists, whose pictures often reflect the wide range of their ethnic backgrounds, have all attended the classes given by Herschel Stroyman at the St. Christopher House Older Adult Centre and the Centre for Creative Living in Toronto. Most of them had never painted before reaching the age of "retirement," and although this lack of experience and formal training is evident in their work, their approach to art is invariably imaginative and resourceful. Surprisingly versatile results have been produced by people from whom we (and often the individuals themselves) have come to expect little, and so the exhibition is intended to be shown primarily in libraries and community centres where it is hoped it will encourage other senior citizens to participate in similar programmes.

Mr. Stroyman is available for lectures and workshops in connection with the exhibition.

Twenty-five full-colour posters and information brochures accompany the exhibition.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 50 paintings; approximately 150 running ft. (48 m)

Weight: 5 crates, 140 lbs. (62 kg) each

Fee: $75

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrol; secure night locks

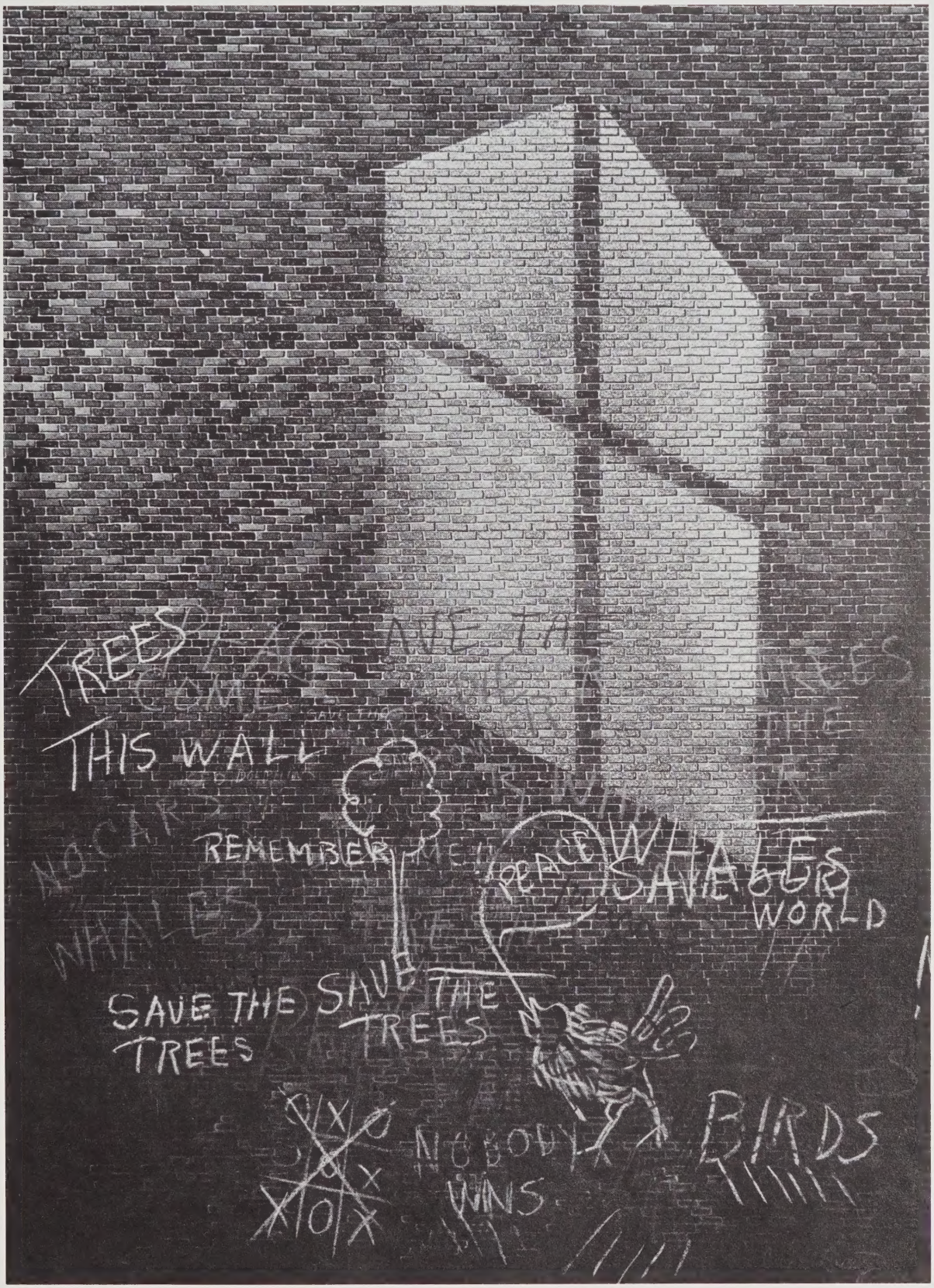


Photo: T. E. Moore

June Drutz *Ancient Writings*, 1977 Water colour and pencil 39¾ x 28¾ in.; 100.9 x 73 cm

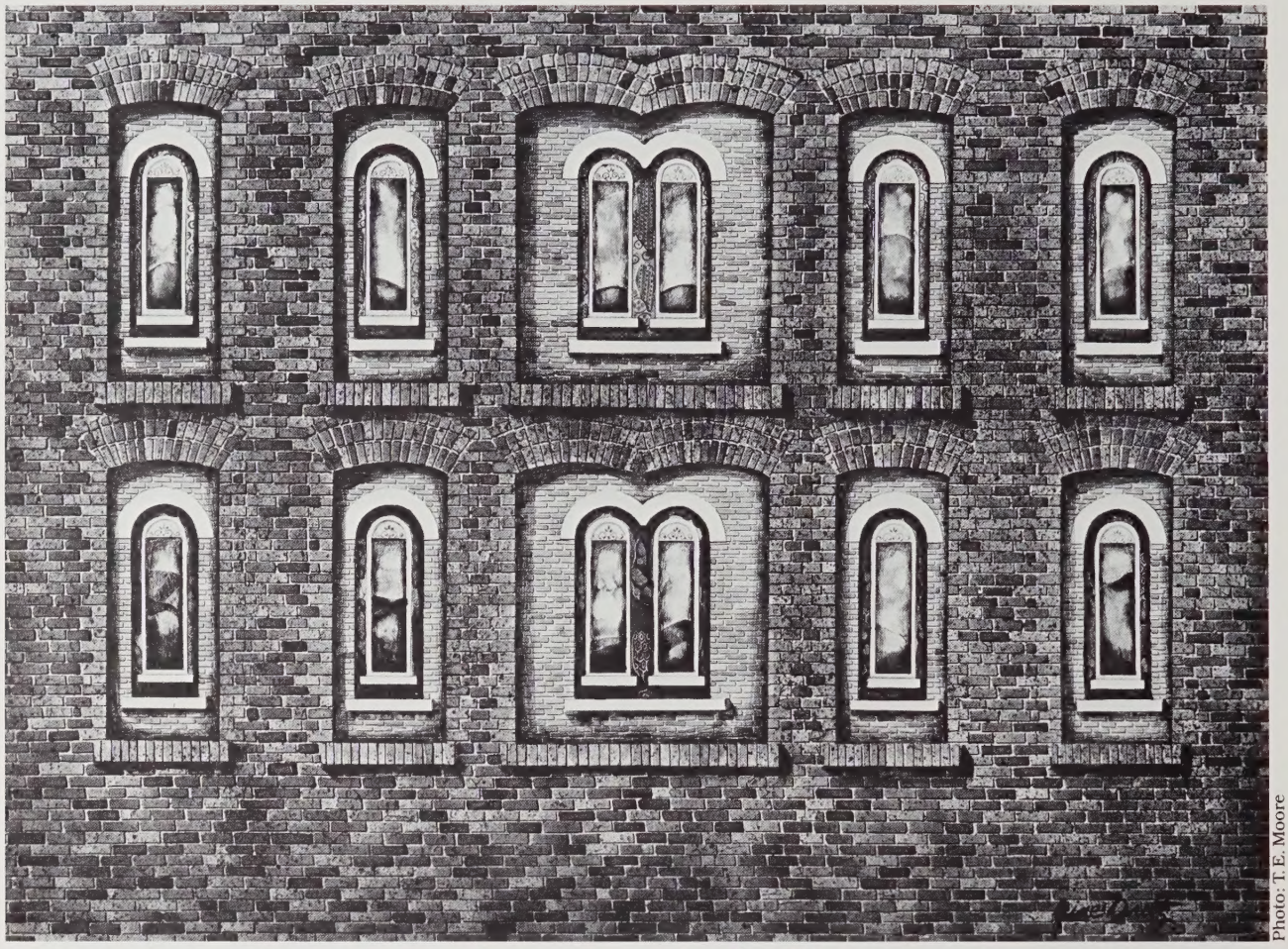


Photo: T.E. Moore

June Drutz *Remembrance of Things Past*, 1976 Water colour and pencil 21¼ x 29½ in.; 53.9 x 74.9 cm

"On a trip to London, England in 1975, I noticed the demolition of whole streets of old, terraced houses. I could look through windowless, gutted houses and see far at the end, an ancient garden that seemed to me the remnant of a forgotten civilization. What had begun as an interest grew into a passion. Ontario is a richness of fanciful masonry, and the effects of light on time-soaked bricks fascinated me. For two years I worked not only to record these visual experiences, but to discover for myself the unconscious associations arising from them. Thus, the old façades, the arches and windows through which radiates the light of an unseen sun, the walls bearing the messages of unknown hands, are to me a metaphor for the profound human need to bequeath to the enduring earth and sky, the evidence of our existence."

These twenty-five water colour paintings are an in-depth study of a definitive subject matter, executed by June Drutz, a mature artist, expert in this medium.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 25 framed paintings; 125 running ft. (38 m)

Weight: 2 crates, 175 lbs. (79 kg) each

Fee: $150

Date available for circulation: September 1978

Security: In view of an attendant; gallery alarm system required

Lighting: Works are framed in ultra-violet filtering plexiglass; however due to the fragility of water colour paintings, ultra-violet filters are preferred

Temperature and humidity: Minimal fluctuations

Photography

Niaux, Ariege *Detail of bison from the "Salon Noir"*

Peche-Merle, Lot *Long haired mammoth*

Few areas of art have fired the public imagination as much as the cave paintings of Europe. Often reaching a surprising level of sophistication, these pictures provide a fascinating record of the way of life and beliefs of our earliest ancestors. Although many of the sites have been discovered only recently, an increasing number, including the most famous of them all, Lascaux, have already been closed to the general public to ensure their survival. The inaccessibility of the material adds to the significance of *Art of the Caves*, an exhibition of more than thirty photographs by Jim Hollander. The caves represented include, among others, Niaux, Pech-Merle, Le Portel, and Cougnac in France, Gargas in the Pyrenees, La Pileta in the south of Spain and Levanzo in Sicily. The examples selected illustrate a wide variety of techniques (painting, "spray" painting, engraving and modelling) and subject matter (mammoths, bison, stags and horses as well as human figures and abstract forms).

Twenty-five catalogues are included in the exhibition fee as well as a chronological chart and a map of Europe showing the principal sites.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 35 works, 175 running ft. (53 m)

Weight: 3 crates, 400 lbs. (181 kg), approximately 130 lbs. (60 kg) each

Fee: $85

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent

J. C. Heywood *Untitled*, 1976 Silver print 15¾ x 19¼ in.; 40 x 48.9 cm

J. C. Heywood *Untitled*, 1976 Silver print 15¾ x 19¼ in.; 40 x 48.9 cm

J. C. Heywood *Untitled*, 1976 Silver print 15¾ x 19¼ in.; 40 x 48.9 cm

J. C. Heywood is basically a painter-printmaker. He has used photography for many years to service his screen prints in loose manipulative ways that end up being closer to painting than to photography. Like many other painters, however, who ponder and push at the limits of aesthetics, he sometimes finds himself becoming bored with the whole subject of "Art." When he arrives at one of these dead ends, he often turns for refreshment to what he calls his "excursions into Fact." Certainly it is this factual aspect of photography that Heywood seeks out in his camera work, and it is interesting that so many of these documentary pictures do turn out to be very beautiful in spite of themselves.

Carl Heywood lived in France for a number of years and returned to his native Ontario in 1973. He soon realized that he had become highly sensitized to familiar aspects of Canadian life because of his long separation from them. He immediately began to take pictures of some very commonplace "Facts" in an attempt to retain the freshness of the sensation of visiting a foreign country that was his own. The barbershop series has been selected from hundreds of negatives that have been made since that time.

These photographs may be seen in several ways. On one level they prove that raw "Facts," even very ordinary ones, are absorbing and sometimes breathtaking. On another level they are a faithful documentation of an aspect of our surroundings that we take for granted. Perhaps what counts most in the end is the curious pleasure, the pure visual enjoyment we experience in looking at them.

Lent by the artist.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 25 prints, 1 title panel 20 x 24 in. (51 x 61 cm); 100 running ft. (30 m)

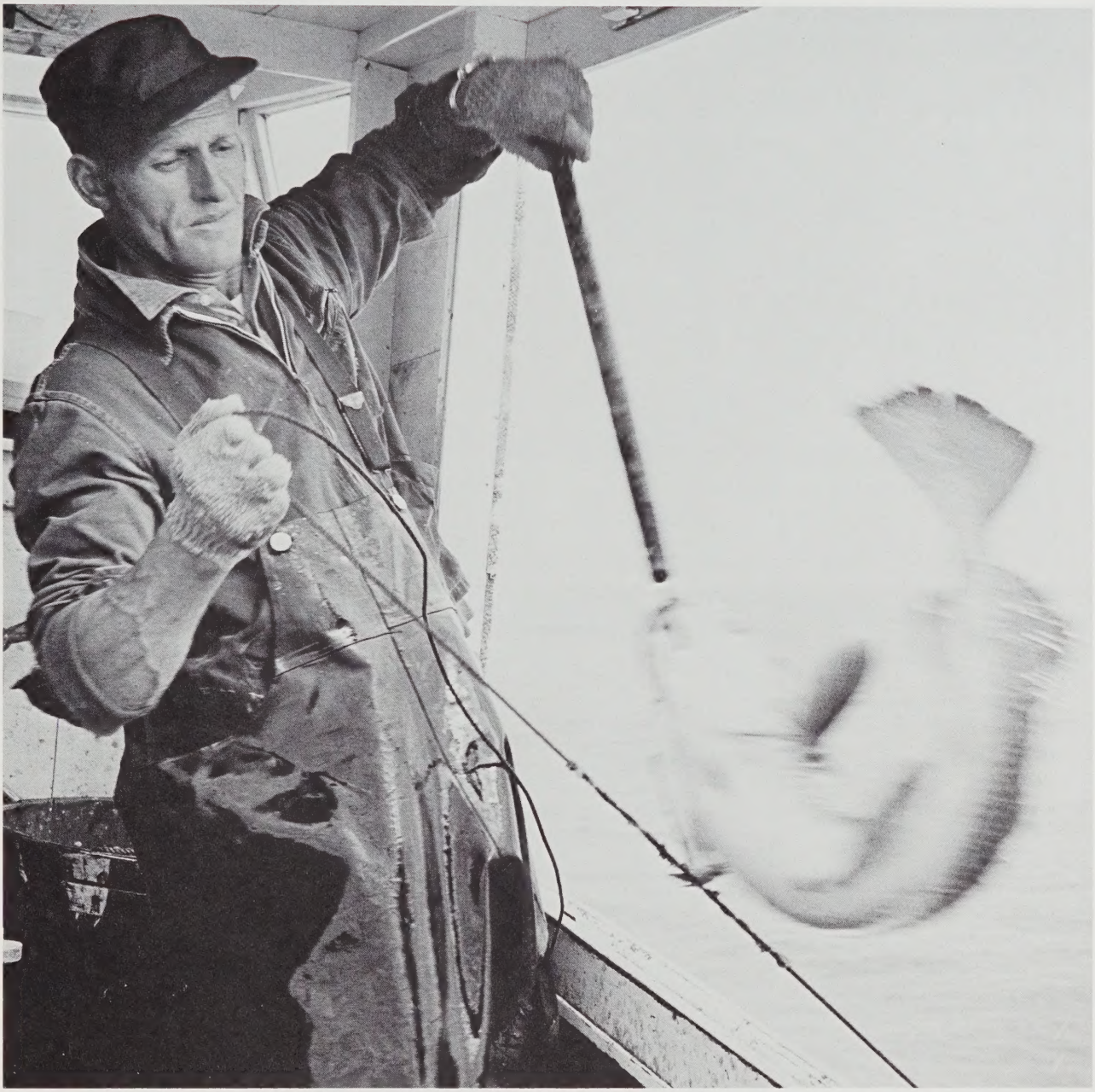
Weight: 2 crates, 135 lbs. (61 kg) each

Fee: $75

Date available for circulation: Currently in circulation; bookings available

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent (the works are framed in ultra-violet filtering plexiglass; therefore, while ultra-violet filters on fluorescent lights are recommended, they are not required)



Peter Barss *Untitled*, 1972/73 Silver print

Peter Barss *Untitled*, 1972/73 Silver print

Images of Lunenburg County depicts the soul of a culture fast disappearing in Nova Scotia. The story of a fisherman's hard and isolated life is portrayed by Peter Barss through 60 black and white photographs and 22 text panels. Happy times, months of uncertainty, a life style depending on small farms and exploitation of the sea are captured by memories retold by old sailors and their wives and children left behind. The stories tell of young boys leaving for the first time on great schooners, of ships never returning. The character imbedded in these faces comes from the kindness, mutual respect and willingness to share necessary for survival and an intrinsic part of their lives. Nowadays the young look to the city for their livelihood as mechanization destroys a way of life connected to the sea.

The text was recorded and edited by Peter Barss. Forty posters and forty catalogues accompany the exhibition.

Organized with the Art Gallery, Mount Saint Vincent University, lent by the Nova Scotia Museum and circulated by the Art Gallery of Ontario Extension Services.

Space: 60 photographs, 16 x 20 in. (41 x 51 cm), 22 text panels 8.5 x 14 in. (22 x 36 cm), 1 title panel. Approximately 200 running ft. (61 m)

Weight: 6 crates, 100 lbs. (45 kg) each **Fee:** $75

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent

Michael Mitchell *Untitled*, 1977 Silver print (colour) 48 x 48 in.; 121.9 x 121.9 cm

Michael Mitchell *Untitled*, 1977 Silver print (colour) 48 x 48 in.; 121.9 x 121.9 cm

This exhibition of large-scale colour photography is an exploration into images of nighttime, its perceptions and limitations. The subject of the twenty-four serial images is a personal, yet accessible definition of night-specific emotions. At the same time, the photographs are an approach to the commonplace of life: the familiar objects that surround us, the people and landscape, all those things that are perceptually invisible in the ambience of light.

In this series of images the subject is revealed through a combination of long exposures and high intensity strobe and quartz lighting with varying numbers of exposures per image, mounting to as many as twenty-five. In effect the image is being painted with each exposure.

The photographs are housed in their own frame and lighting system.

Twenty-five posters and catalogues are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 25 colour photographs 4′ x 4′; 1 title panel, 1 framed poster; preferably to be exhibited in a single gallery space; 1700-2000 sq ft. (158-186 sq. m)

Weight: The pieces will be wrapped and delivered by truck. The exhibition will be installed with the assistance of Art Gallery of Ontario staff

Fee: $250

Date available for circulation: Currently in circulation; bookings available

Security: In view of an attendant; gallery alarm system

Lighting: Requires darkened area; special lighting system provided

Temperature and humidity: Minimal fluctuations

Karen Bigley *Cat Walking Across Field*, 1975 Silver print 10½ x 10½ in.; 26.6 x 26.6 cm

David Wright *Russell Wright, My Dad*, 1975 Silver print 10½ x 10½ in.; 26.6 x 26.6 cm

Since November 1974, twenty-two grade six students from Enniskillen Public School (ten miles north of Bowmanville, Ontario) have been working on a special photographic subject.

Using simple Instamatic cameras and colour slide film, these students went about recording daily events in their lives and studying their environment—Christmas festivities, the local service station, the slaughter house, the farm community in which they live.

Five hundred colour images were created from which a selection of fifty were chosen to be printed. In addition, one hundred and sixty slides have been put together as an audio-visual presentation produced by the students as part of the exhibition.

Fifty colour posters are included in the exhibition fee. Lent by The Photography Gallery, Bowmanville, Ontario.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 50 works, 150 running ft. (46 m)

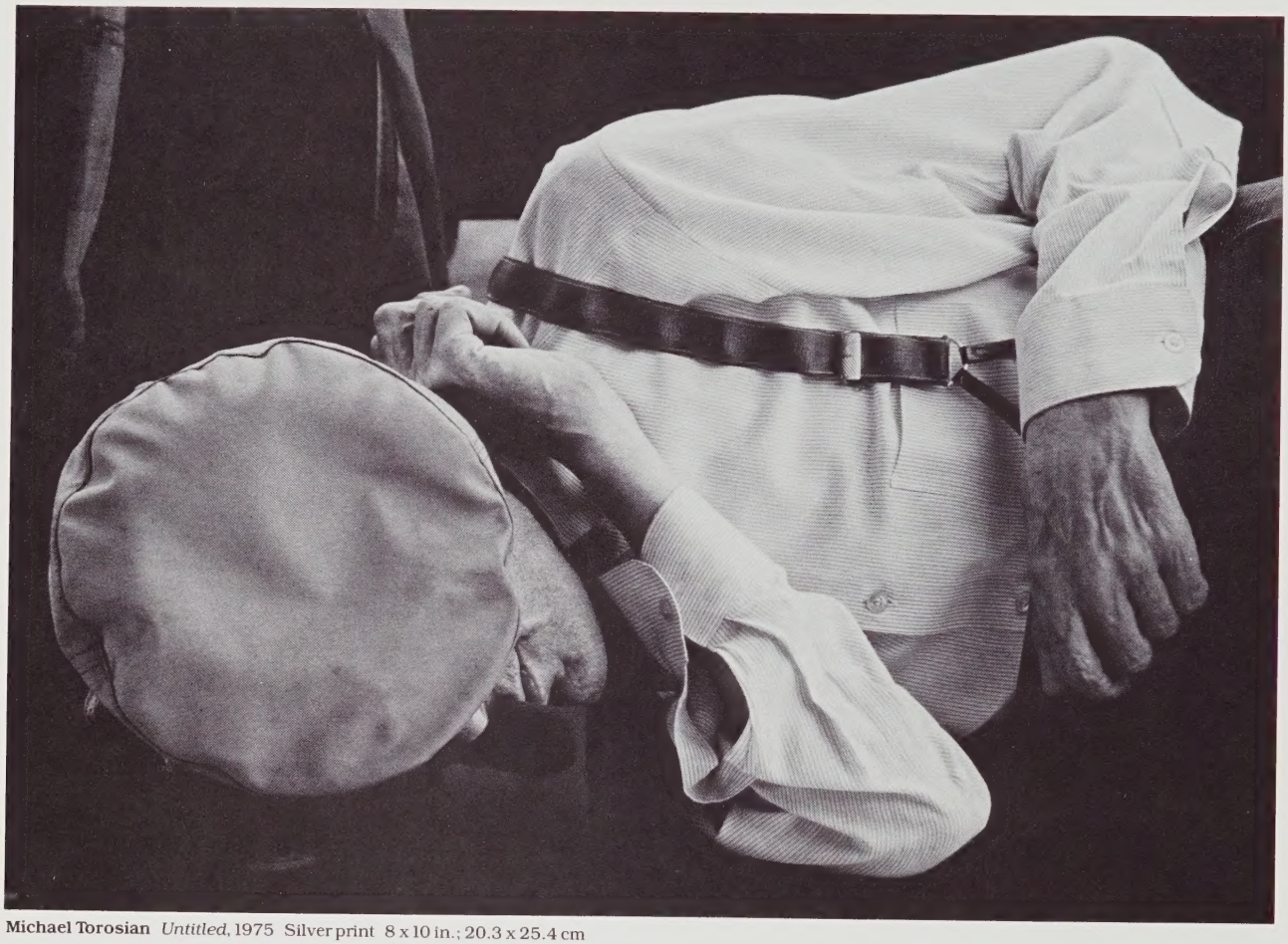
Weight: 3 crates, 150 lbs. (68 kg) each

Fee: $75

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrol; secure night locks

Michael Torosian *Untitled*, 1975 Silver print 10 x 8 in.; 25.4 x 20.3 cm



Michael Torosian *Untitled*, 1975 Silver print 8 x 10 in.; 20.3 x 25.4 cm

Sanctuary presents a portfolio of forty-four black and white photographs made over a period of three and a half years in a park.

The photographs are individually studied moments possessing great emotional intensity and energy, but no physical activity. Collectively they present the soul of the park reflected through its visitors. The images evoke moments of introspection and contemplation as a quiet communication pervades the work through hands, shadows and figures in repose.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 44 photographs, 1 title panel, 1 lead panel; 135 running ft. (41 m)

Weight: 3 crates, 175 lbs. (79 kg) each

Fee: $125

Date available for circulation: June 1978

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent (the works are framed in ultra-violet filtering plexiglass; therefore, while ultra-violet filters on fluorescent lights are recommended, they are not required)

Elsie Ross, Toronto, c. 1898 Silver print 14 x 11 in.; 35.5 x 27.9 cm

Adelaide Ross, Aunt Violet, George Gooderham, in Egypt, c. 1903 Silver print 11 x 14 in.; 27.9 x 35.5 cm

Six Generations of Women documents the Gooderham family in photographs which date back to the 1850s, taken by and of the six generations, reprinted from the original negatives by Susan Trow, photographer and youngest descendant.

In 1832 William and Harriet Gooderham settled in Little York. Shortly after, William Gooderham and his brother-in-law, James Worts, founded the Gooderham & Worts Distillery. Dr. James Ross, later to become a prominent Toronto surgeon, married a granddaughter of William Gooderham, Adelaide, by whom a major part of this photographic collection has been bequeathed.

The historical references as well as the quality of the old photographs create an interesting pictorial document. The faces and lives of six generations of women illustrate how middle and upperclass Victorian women, delicate creatures whose place was in the home, were symbols of stability in a rapidly changing industrial society. Gradually woman's image, as recorded here, changed. Yet the family, the fabric of society, has changed very little.

This collection of photographs reads as a journal with portraits, trips abroad and moments of family life from about 1850 to 1977. As each generation stood in front of or behind the camera, they recorded moments in the family history, and made a statement about family ties through time. The collection also provides insight into the development of photography from the formal studio portrait to the instamatic moment.

Twenty-five illustrated catalogues and posters are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 50 images of varying sizes plus 2 artifacts in plexiglass cases; 175 running ft. (53 m)

Weight: 5 crates, 150 lbs. (68 kg) each

Fee: $200

Date available for circulation: September 1978

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent (the works are framed in ultra-violet filtering plexiglass; therefore, while ultra-violet filters on fluorescent lights are recommended, they are not required)

Robert van der Hilst *Untitled*, 1974 Cibachrome print 14 x 11 in.; 35.5 x 27.9 cm

Robert van der Hilst *Untitled*, 1974 Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm

This colour photographic exhibition represents Robert van der Hilst's personal portrait of man and the landscape of Mesoamerica.

Illustrated are festivals, celebrations, activities of daily living and in-depth studies of individuals who represent beliefs and a way of life of long ago and today. Accompanying the images will be selected quotations of poetry and prose from the ancient mythology of the Nahua and Maya peoples. The message of these ancient words is visually expressed in the photographs of the exhibition.

Fifty posters are included in the exhibition fee.*

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 48 framed prints, 21 x 17 in. (53 x 43 cm), 8 poetry panels, 1 title panel, 1 poster; 160 running ft. (49 m)

Weight: 5 crates, 150 lbs. (68 kg) each

Fee: $100

Date available for circulation: Currently in circulation; bookings available

Security: In view of an attendant; secure night locks

Light: Incandescent or fluorescent preferably fitted with ultra-violet filters

*A twenty-five minute, 16 mm colour film with sound, called *The Fifth Sun*, photographed and produced by Robert van der Hilst is available from the Audio-Visual Centre of the Art Gallery of Ontario. It deals with the thoughts, myths and philosophy of the peoples of Mesoamerica.

Prints

Photo: T.E. Moore

Gayle Richardson *Janice* Handcoloured intaglio 17¾ x 15⅜ in.; 45 x 19 cm

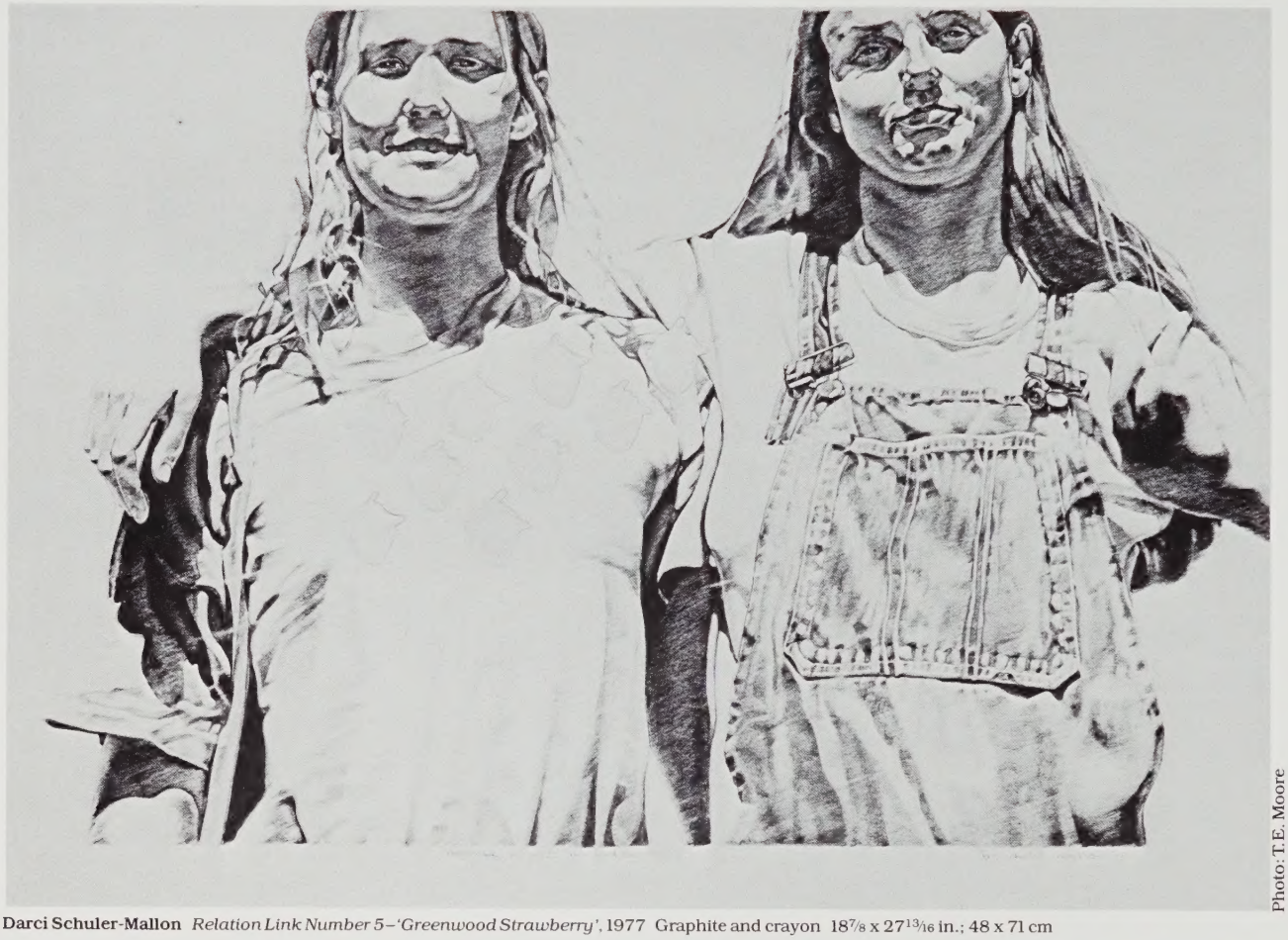


Photo: T.E. Moore

Darci Schuler-Mallon *Relation Link Number 5–'Greenwood Strawberry'*, 1977 Graphite and crayon 18 7/8 x 27 13/16 in.; 48 x 71 cm

Graphex 6 is the 6th annual juried exhibition of prints and drawings by Canadian artists, organized by the Art Gallery of Brant. The exhibition includes approximately 50 prints and drawings selected from hundreds of entries submitted from across the country, to be augmented by a small invitational selection of works, created by some of Canada's major printmakers.

Galleries across Canada will now have the opportunity to exhibit this show whose reputation is established as one of national importance. *Graphex 6*, a comprehensive survey of the work of Canadian graphic artists today, presents a rich and provocative combination of images, concepts, media and technique.

Included in the exhibition fee are fifty illustrated catalogues.

Graphex 6 is made possible with assistance from National Museums Corporation, Ottawa.

Organized by the Art Gallery of Brant and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 70 works; 200-250 running ft. (61-76 m)

Weight: Approximately 8 crates, 250 lbs. (113 kg) each

Fee: $300

Date available for circulation: July 1978

Security: In view of an attendant; gallery alarm system

Lighting: Incandescent or fluorescent fitted with ultra-violet filters

Temperature and humidity: Minimal fluctuations

Photo: R.F. Irvine

William Hogarth *A Rake's Progress*, Plate 4, June 1735 Engraving 12½ x 15¼ in.; 31.7 x 38.7 cm
Collection of McMaster University

Photo: R.F. Irvine

William Hogarth *A Rake's Progress*, Plate 3, June 1735 Engraving 12½ x 14¼ in.; 31.7 x 36.2
Collection of McMaster University

Photo: R.F. Irvine

William Hogarth *A Rake's Progress*, Plate 5, June 1735 Engraving 12 7/16 x 15 3/8 in.; 31.6 x 39 cm Collection of McMaster University

William Hogarth (1697-1764) was one of the first important native-born English artists. He established a reputation in the 1730s with a new kind of picture which he described as "modern moral subjects...similar to representations on the stage."

Hogarth took his subject matter from the London society of his day. His engravings include portraits of renowned contemporaries as well as scenes from both high life and low, depicting the follies of a frivolous and self-indulgent aristocracy and the often wretched social conditions of the lower classes.

Several of his engravings were executed in sets linked together by a unifying theme and underlined by a social message. The present exhibition consists of approximately 45 engravings selected from the collection of the McMaster University Art Gallery in Hamilton.

Forming the core of this witty exhibition are Hogarth's most important series of engravings, "A Harlot's Progress," "A Rake's Progress," "Marriage à la Mode" and "Four Prints of An Election."

Twenty-five small catalogues are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 45 engravings; 200 running ft. (61 m)

Weight: 4-5 crates

Fee: $250

Date available for circulation: Spring 1979

Security: In view of an attendant: gallery alarm system

Lighting: Incandescent or fluorescent, fitted with ultraviolet filters

Temperature and humidity: Minimal fluctuations

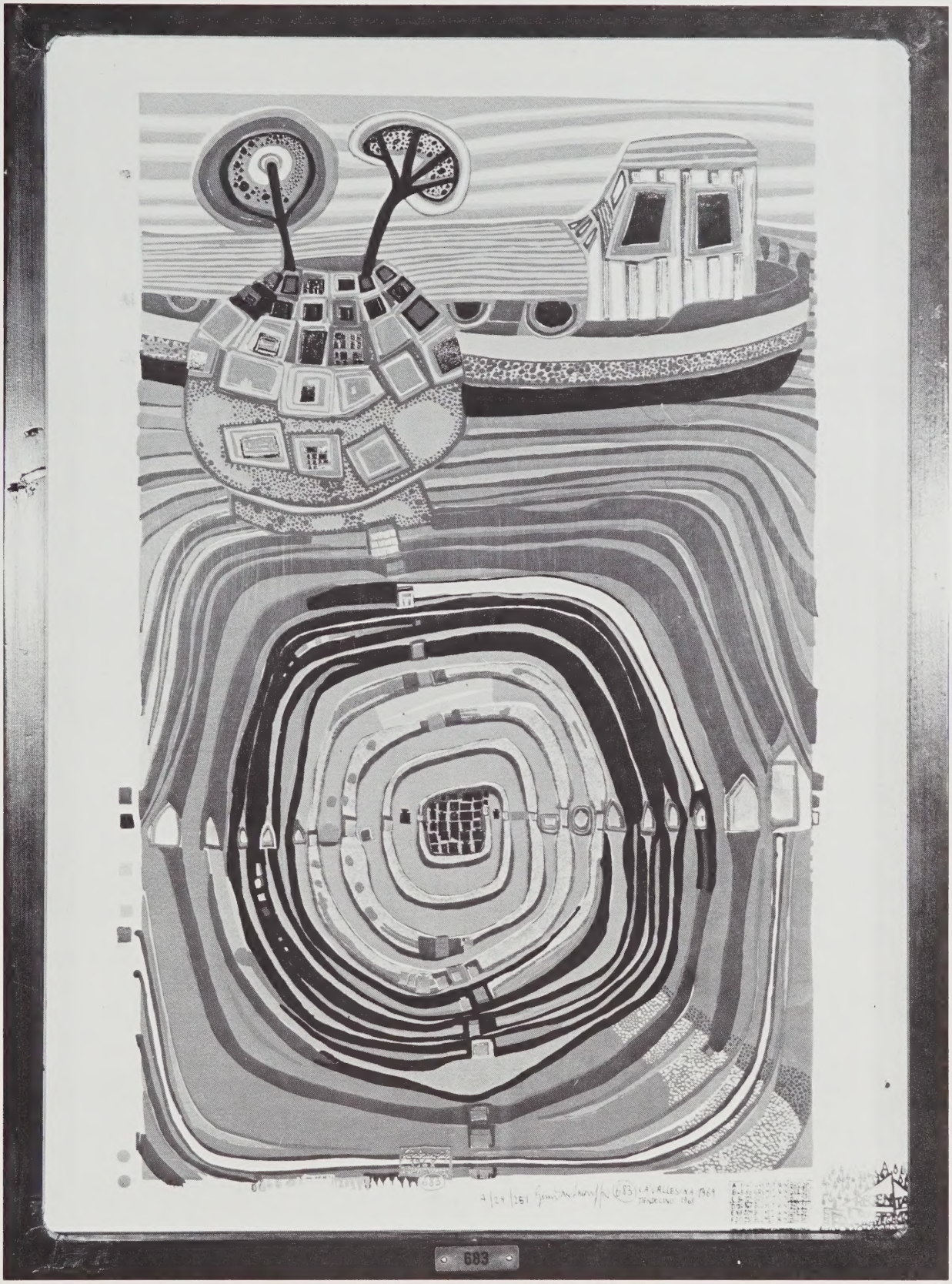


Photo: Steve Zwerling

Friedensreich Hundertwasser *La Barca-Regentag Slow Travel Under the Sun*, 1969 Silkscreen 30⅓ x 22½ in.; 77 x 57 cm
Albertina State Collection of Graphic Art, Vienna, Austria

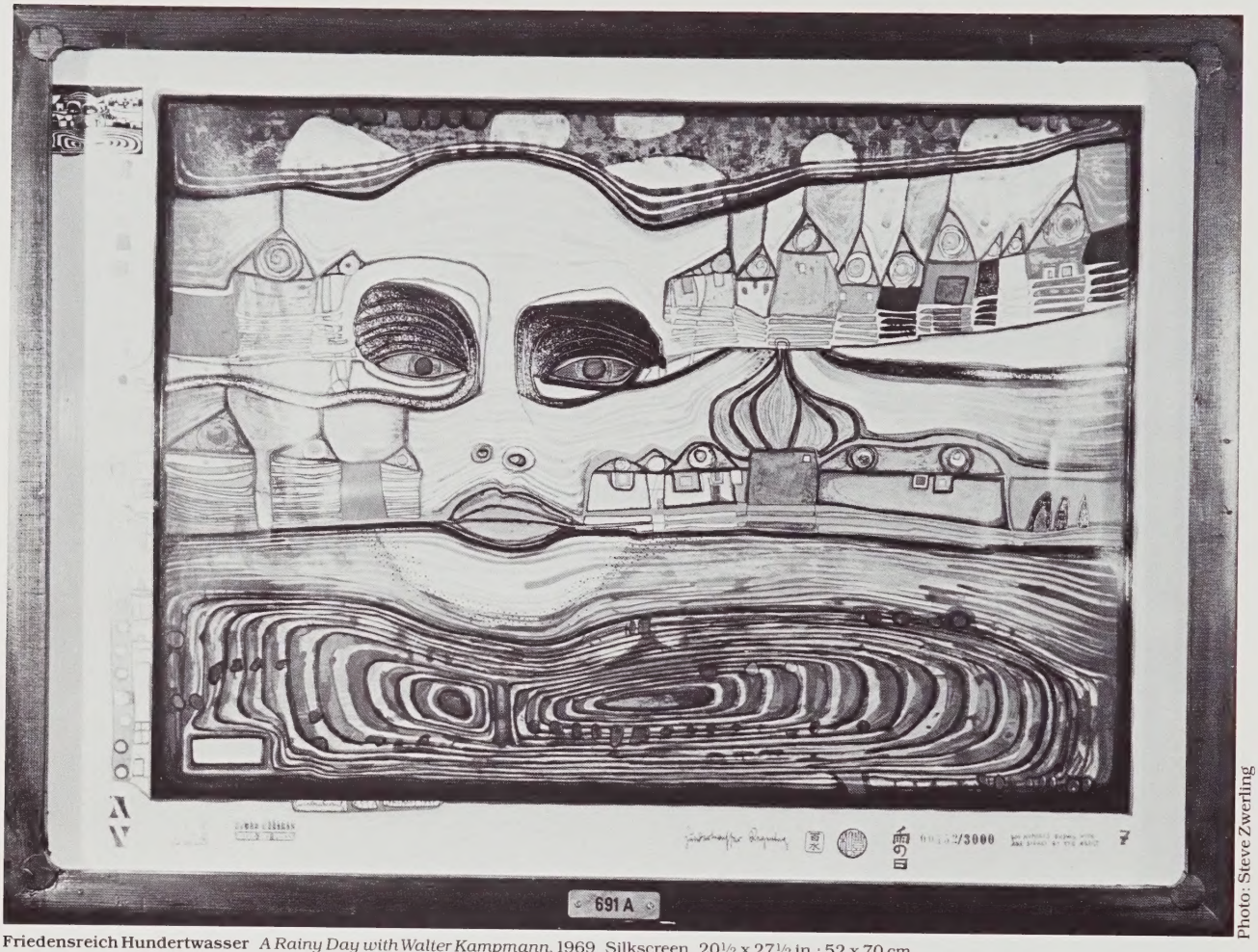


Photo: Steve Zwerling

Friedensreich Hundertwasser *A Rainy Day with Walter Kampmann*, 1969 Silkscreen 20½ x 27½ in.; 52 x 70 cm
Albertina State Collection of Graphic Art, Vienna, Austria

Friedensreich Hundertwasser is outstanding among the postwar generation of Austrian artists. He broke from his earlier painterly tradition of landscapes, flowers and nature in general and set out to work for society as a whole, as opposed to the elite, by taking up printmaking. His subject matters are laced in lyrical rhythmic colour explosions, organic architectural structures: nature as a building, landscape as a building, the mountain as a building, the tree as a building. His forms are rooted in the fullness of exuberant Baroque and derive from the ornamental richness of the *Jugenstil*, an art always related to living forms.

There are 68 graphic works in wood frames designed by the artist, framed posters and a title panel.

This exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized by The Albertina, Vienna and circulated in Ontario by the Art Gallery of Ontario Extension Services.

Space: 68 graphics, 275 running ft. (84 m)

Weight: 7 crates, approximately 200 lbs. (91 kg) each

Fee: $300

Date available for circulation: September 1978

Security: In view of an attendant; full gallery alarm system

Lighting: Incandescent or fluorescent fitted with ultra-violet filters

Temperature and humidity: Minimal fluctuations

MEEK CARO BROWN
BEYOND TOMORROW'S MYSTIC GATES - THE YEAR AHEAD
THE N.T.O. PRINTING COMPANY LTD.
26 OXFORD STREET TORONTO 130, ONTARIO 922-6460

Meek/Caro/Brown *Beyond Tomorrow's Mystic Gates–The Year Ahead* $22\frac{13}{16}$ x $17\frac{1}{8}$ in.; 58.2 x 43.5 cm Private collection

C.W. Jefferys *New York Herald Sunday Jan. 2, 1898* 15 7/16 x 12 1/16 in.; 39.2 x 30.6 cm Private collection

While the poster has been celebrated as an important social as well as artistic phenomenon in Europe, Japan, the Soviet Union and the United States, it has not received its due in Canada. Yet this colourful, sometimes amusing, sometimes dramatically forceful mode of communication has flourished here for decades. The examples chosen extend from the late 19th century to the present, and include a wide variety of applications of the basic form, from theatrical, operatic, and dance performance, musical concert, and movie, to farm auction and agricultural fair, from art exhibition to election campaign. The exhibition also takes in such categories as the travel poster, the political broadside, the war recruitment and bond-drive poster, advertisements for goods and services, and newsagents' showcards. In short, whatever use to which this amazingly versatile yet immediately comprehensible and direct minor art form could be put will be explored.

The exhibition will be complemented by a poster and written information.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Consultant: Robert Stacey.

Space: About 50 works; about 200 running ft. (61 m)

Weight: 5 crates, 200 lbs. (91 kg) each

Fee: $300

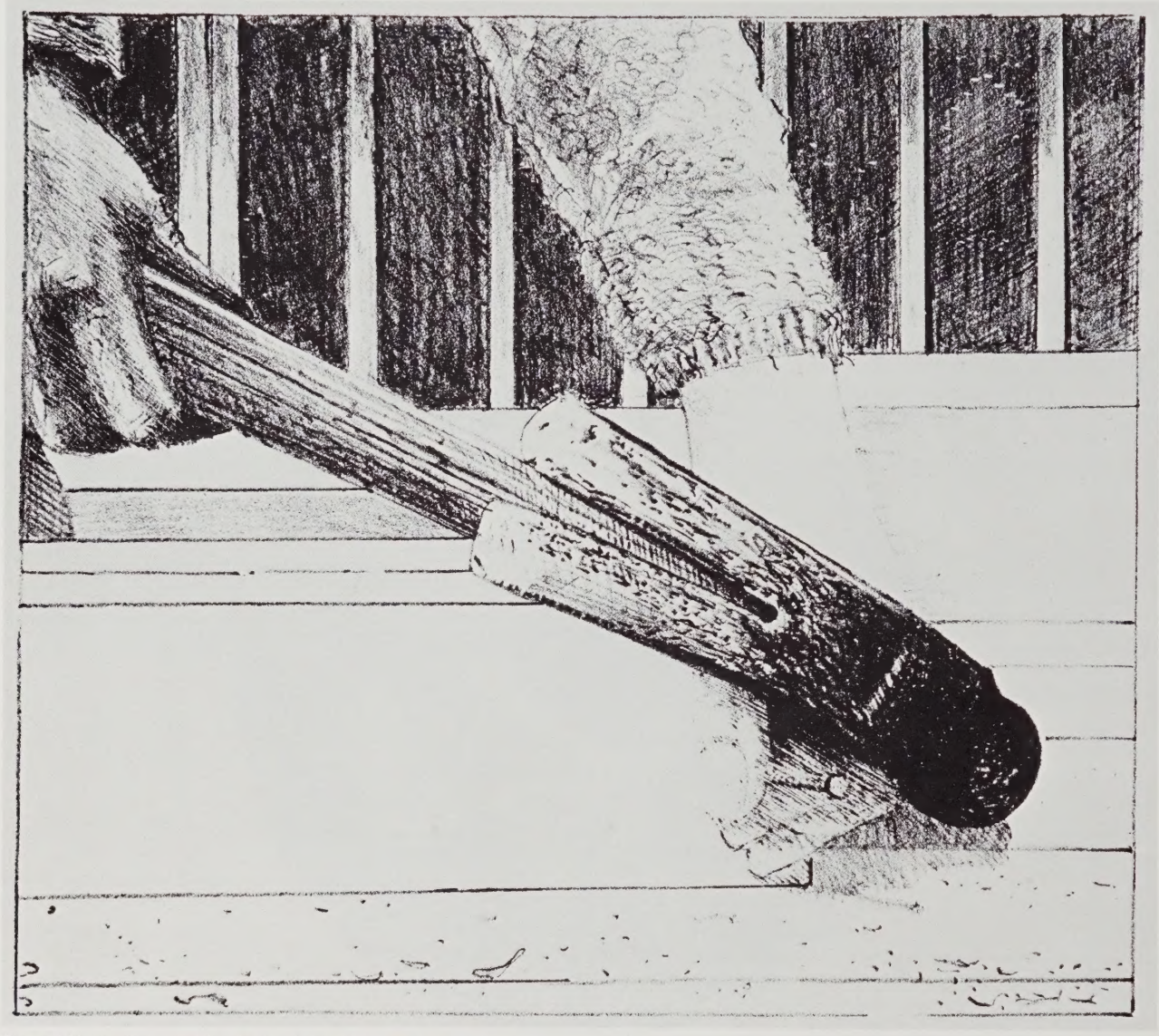
Date available for circulation: January 1979

Security: In view of an attendant; gallery alarm system

Lighting: Incandescent or fluorescent fitted with ultraviolet filters

Temperature and humidity: Minimal fluctuations

Richard Sturm *A truce before battle*, 1976 Lithograph 17 x 13 in.; 43.1 x 33 cm



Richard Sturm *Home*, 1975 Lithograph 13 x 17 in.; 33 x 43.1 cm

See All the People is a *livre deluxe* comprised of an unbound suite of ten colour lithographs and two embossings illustrating twelve poems, the result of a long and close collaboration between poet Daniel Zimmerman and artist Richard Sturm. This book began in 1970 and was completed and printed in a limited edition of thirty at Scarborough College and Open Studio under the lithographer Donald Holman, Toronto.

The specificity of the relationship of word and image, the diversity of their pairing in double frames, and their constellation as a book affords a landscape mappable by means of itself as legend.

"The spirit of the Gothic window pervades this collaboration as a hurricane fence, a foreground disappearing to allow the viewer access to the Story"–Richard Sturm.

"The poems here disclose a journey back from Canterbury to the Tabard. It leads to the discovery of who is speaking and to whom the reader, attentive to the pattern of the work, may be returned."–Daniel Zimmerman.

Included in the exhibition are four single frames, title panel, colophon, index, introduction and twelve double frames, each with one poem and one image. The prints are 13 x 17 inches (33 x 43 cm) and pulled on Rives BFK.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 12 double frames and 4 single frames; 75 running ft. (23 m)

Weight: 1 crate, approximately 175 lbs. (79 kg) **Fee:** $75

Date available for circulation: Currently in circulation; bookings available

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent (the works are framed in ultra-violet filtering plexiglass; therefore, while ultra-violet filters on fluorescent lights are recommended, they are not required)

Temperature and humidity: No major fluctuations

Reproductions

The Riha Paten Constantinople, 565-578 Silver, with gilding and niello Diameter: 35 cm Collection: Dumbarton Oaks, Washington, D.C.

St. Sophia, Constantinople, 6th Century *Overall view from the south-west*

The accession of Justinian I heralded the first age of purely Byzantine art. Constantinople was undoubtedly the most important centre of art production and, under Justinian (527-565), the capital of a vast empire which stretched from Spain to Syria.

This exhibition is composed of photographic reproductions, giving the viewer at least a look at the diversity and splendour of works undertaken during Justinian's reign: the Cathedral of St. Sophia, perhaps the most striking example of Byzantine architecture; superb mosaics like those at Ravenna; exquisitely carved ivories; decorated metal work, examples of which are found as liturgical utensils; fine sculptural carvings such as the stylized capitals of Byzantine churches. All these arts flourished under Justinian's patronage. Textile art and illuminated manuscripts also prospered at this time and remain today despite their fragility.

The exhibition is presented on eleven panels with accompanying information, and places the art of Justinian's empire in an historic and geographical context.

Seventy-five illustrated catalogues are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

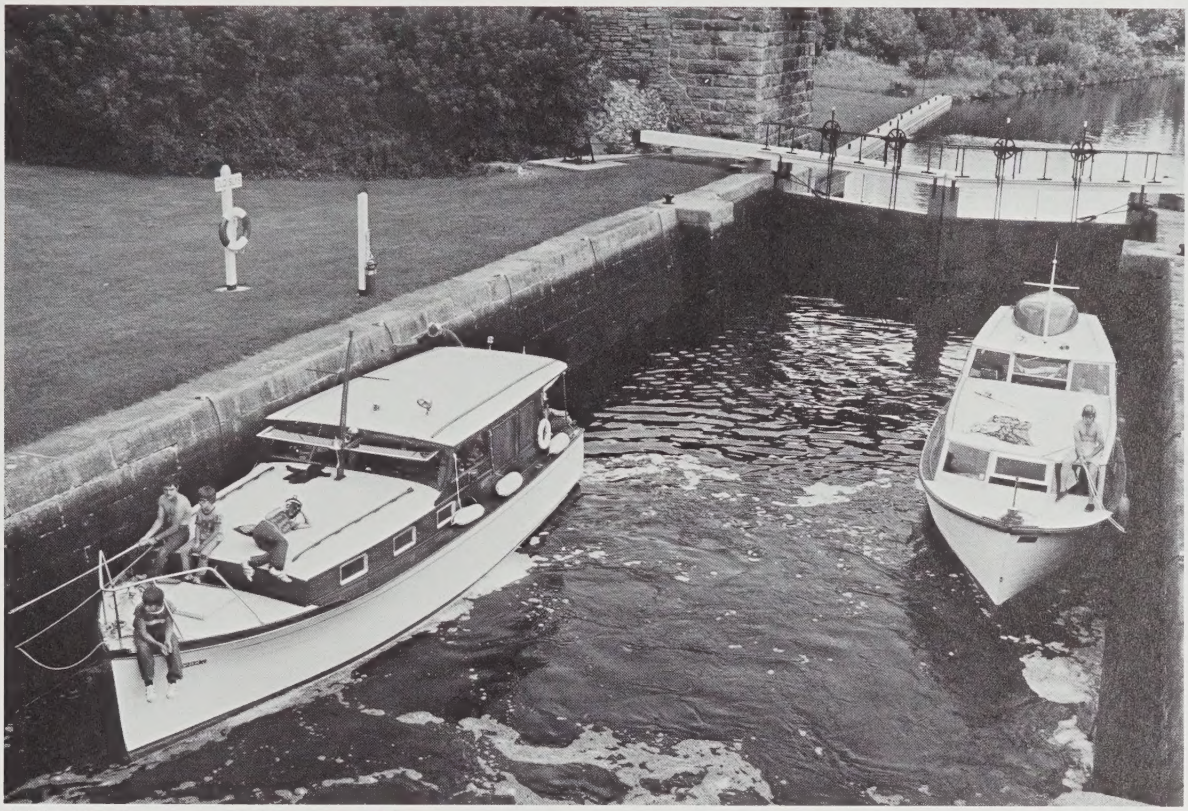
Space: 11 panels; 150 running ft. (46 m)

Weight: 2 crates, 275 lbs. (125 kg) each

Fee: $75

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks



Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm

Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm

Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm

This exhibition of colour photography documents the Rideau Canal system using aerial views, lock studies, architecture, stone structures and life along the canal.

The visual study takes us from today's Kingston to Ottawa through one hundred and twenty-three miles of what was once a devastating wilderness. Lieutenant-Colonel John By and Her Majesty's Royal Engineers started the task of building the Rideau Canal in 1827; just six months later they had achieved a smooth blending of the man-made with its natural surroundings.

These colour images capture the present day recreational activity abundant along the waterway as well as the permeation of history ever present in the locks and blockhouses. Included in this exhibition are fifty framed Cibachrome prints and a title panel as well as twenty-five posters and twenty-five colour catalogues.

Jointly organized by the Department of Indian and Northern Affairs, Parks Canada and the Art Gallery of Ontario Extension Services.

Circulated by the Art Gallery of Ontario Extension Services.

Space: 50 framed photographs approximately 16 x 22 in. (40 x 56 cm), 1 title panel; 165 running ft. (50 m)

Weight: 4 crates, 135 lbs. (61 kg) each

Fee: $100

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent

Woodside House *Three-quarter view of dining room* Silver print 9 x 13½ in.; 23 x 34.3 cm

Woodside House *Three-quarter view of boy's room* Silver print 9 x 13½ in.; 23 x 34.3 cm

Bellevue House *The formal dining room* Silver print 9 x 13½ in.; 23 x 34.3 cm

Two Homes is a colour photographic exhibition documenting Woodside House, Kitchener, in the 1890s, the one-time residence of William Lyon Mackenzie King, and Bellevue House, Kingston, restored in the style of 1848 when it was occupied by Sir John A. Macdonald.

These quality photographs offer a visual and educational experience through the paintings, utensils, fabric, furniture and design of the homes of two prominent 19th century politicians. The two residences have been restored by Parks Canada and exist in the manner in which they were originally intended. This documentary allows us a glimpse into the differing styles of living practised by these gentlemen of renown.

There are twenty-five full-colour images representing each home, and a title panel. The "Homes" can be hung individually or together, depending on the needs and design of the centre.

Twenty-five posters and twenty-five colour catalogues are included in the exhibition fee.

Jointly organized by the Department of Indian and Northern Affairs, Parks Canada and the Art Gallery of Ontario Extension Services and circulated by the Art Gallery of Ontario Extension Services.

Space: 50 framed photographs, approximately 16 x 20 in. (41 x 51 cm), 1 title panel; 150 running ft. (46 m)

Weight: 4 crates, 135 lbs. (61 kg) each

Fee: $100

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent

Resource Information

The Resource Information section is intended to serve as quick reference material to exhibiting centres; more information is available either from the individual agency or organization listed or from the Head, Extension Services. The various criteria for grants change periodically, as they must, in order to be responsive to needs.

An excellent additional resource book is *Cultural Resources in Ontario*, available for $1.00 from the Government Book Store, 880 Bay Street, Toronto, Ontario, M5S 1Z8, or through the regional field offices of the Ministry. *Cultural Resources in Ontario* is published by the **Ministry of Culture and Recreation.**

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

Canada Council

255 Albert Street
P.O. Box 1047
Ottawa, Ontario, K1P 5V8
Attention: Brenda Wallace
(613) 237-3400

Art Galleries Grant:
The Council provides grants to public art galleries both for ongoing programmes and for special projects, such as exhibitions and other artistic productions, publication of catalogues, etc.

Artists-in-Residence Grant:
(all disciplines). To provide a creative presence within the community which will be beneficial both to the artists and the community.

Explorations Programme:
Explorations encourages investigation of new forms of cultural expression and participation. Projects and studies are intended to help introduce a new perspective in understanding Canada and develop new means of promoting public enjoyment of artistic and cultural activities and an appreciation of Canada's heritage. Applications are accepted from any person, group or organization with a specific project.

Parallel Co-operative Galleries Grant:
Assistance is offered to existing co-operative galleries founded and operated by professional artists and in existence for at least one year. Grants may cover operating expenses and costs of experimental exhibitions and other artistic productions.

Visiting Artists:
This programme, which is of interest to communities outside major metropolitan areas, enables institutions (universities, art galleries, etc.) to invite artists from other regions of Canada to meet and exchange views with local artists and to send local artists to other regions. Local institutions normally assume a portion of the expenses.

National Museums Corporation

Museum Assistance Programme
L'Esplanade Laurier, 20th Floor
300 Laurier Avenue West
Ottawa, Ontario, K1A 0M8
Attention: George Zielinski
Regional Officer, Ontario
(613) 996-8504

Core-Funding Assistance:
To provide financial assistance of an ongoing operating nature to National Exhibition Centres and Associate Museums for public programming activities which encourage increased exposure and interpretation of Canada's cultural heritage.

Capital Assistance:
To provide financial and technical assistance to museums and other institutions for capital projects which will help the institution provide programmes or increase public access to Canada's cultural heritage.

Special Activities Assistance:
To provide financial, informational and co-ordinative assistance to non-profit organizations to undertake specifically defined projects of a special, experimental, innovative, or informational nature that meet the intent and requirements of the National Museums Policy.

Training Assistance:
To provide financial and other assistance to increase the number of qualified museologists in the areas of conservation; registrations; curatorial functions; museum management; exhibition and programme preparation; design and interpretation; and museum education.

Who is eligible? Institutions of higher learning which provide internship programmes in a museological field; provincial museum associations and other institutions which provide seminars of a museological nature; to individual museums which develop and operate internship programmes.

Ontario Ministry of Culture and Recreation

Parliament Buildings
Queen's Park
Toronto, Ontario, M7A 2R9

For all programmes of the Ministry of Culture and Recreation, please address initial inquiry to the Regional Field Consultant in your area (see detailed listings).

Capital Support for Arts Facilities:
To assist with the costs of new construction, alterations, feasibility studies, design fees and renovations of theatres, concert halls, auditoria, exhibition centres, art galleries, museums and multi-purpose facilities. Contact Regional Field Consultant, Ministry of Culture and Recreation, for information.

Cultural Exchange Programme:
Assistance is available to non-profit arts organizations, for cultural sharing projects (e.g. exhibitions, visiting artists) involving other provinces or countries. Contact Regional Field Consultant, Ministry of Culture and Recreation, for further information.

Operating Grant Programme:
Assistance is directed towards the basic operating expenditures of eligible public art galleries. Contact Regional Field Consultant, Ministry of Culture and Recreation, for further information.

Outreach Ontario:
Grants are available to libraries to assist with special cultural programmes such as appearances by creative and performing artists. Other programmes which increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact appropriate Regional Library System office for more information.

Ontario Arts Council
151 Bloor Street West
Suite #500
Toronto, Ontario, M5S 1T6
Attention: Michael Bell, Visual Arts Officer
(416) 961-1660

Visual Arts Grants:
Galleries and Art Activity Centres
Non-profit, publicly-owned galleries may apply for assistance for partial payment of their artistic programme costs, including exhibition rental fees to artists.
Art Associations and Artists' Co-operatives
Art associations without a permanent building or a full-time paid director may apply for funds for services that aid professional artists and the local community, e.g., newsletters, workshops, seminars, special exhibitions, public lectures, catalogues, etc.

Arts/Education Grant:
To bring working professional artists and groups of all disciplines into direct contact with students of all ages in schools all over Ontario.

Wintario Projects Office
Ministry of Culture and Recreation
Regional Field Office
or Wintario Grants Information Office
77 Bloor Street West, 6th Floor
Toronto, Ontario, M7A 2R9
(416) 965-2390

The Wintario programme assists a wide variety of project initiatives and special one-time events and activities involving both professional performing and creative artists, and community-based arts groups.

Many of the categories in the Wintario Non-Capital Grant Programmes are designed to increase the purchasing power of community-based groups so that they can take advantage of arts resources and services that they might not otherwise be able to afford. Other categories provide funding to assist arts groups to expand their services, purchase new equipment, or develop a higher level of artistic excellence. Wintario Arts Categories include:

Portable Arts Equipment
Career Development Grants
Performance Incentive Grants
Travelling Exhibitions
Visiting Artist Programme
Audience Development Projects
Art Acquisitions
Art in Public Places
Media Projects
Art Conservation and Restoration Grants
Book Project Grants

Individual brochures have been prepared on each one of the above categories, and further details are available through the Ministry's Field Offices.

Since Wintario is intended to share in the cost of community-supported initiatives, applicants must be able to contribute at least 50 per cent of the cost of the project or the equivalent value in donated services from private sources.

Ministry of Culture and Recreation
Regional Field Offices

Northwest Region
435 James St. S.
Box 5000
Thunder Bay, P7C 5G6
Phone (807) 475-1255

479 Government St.
Box 3000
Dryden, P8N 3B3
Phone (807) 223-2271

Northeast Region
215 Oak Street East
North Bay, P1B 1A2
Phone (705) 474-3821

123 March St.
Sault Ste Marie, P6A 2Z5
Phone (705) 942-3751

1760 Regent St. S.
Sudbury, P3C 3Z8
Phone (705) 522-1416

22 Wilcox St., 2nd Floor
Timmins, P4N 3K6
Phone (705) 267-7117

Eastern Region
1 Nicholas St., 11th Floor
Ottawa, K1N 7B7
Phone (613) 232-5728

14 Bridge St. W.
Belleville, K8N 5B5
Phone (613) 968-3474

1055 Princess St., Suite 204
Kingston, K7L 5T3
Phone (613) 542-7349

Central East Region
863 Bay St., 2nd Floor
Toronto, M7A 2R9
Phone (416) 965-0283

114 Worsley St.
Barrie, L4M 1M1
Phone (705) 737-3301

340 George St. N., 2nd Floor
Peterborough, K9H 7E8
Phone (705) 748-3711

Central West Region
1083 Barton St. E., 2nd Floor
Hamilton, L8L 3E2
Phone (416) 549-2471

Waterloo Square, Suite 215
Waterloo, N2J 1P2
Phone (519) 886-3520

Southwest Region
495 Richmond St., 5th Floor
London, N6A 5A9
Phone (519) 438-2947

427 Tenth St.
Hanover, N4N 1P8
Phone (519) 364-1626

250 Windsor Ave.
Windsor, N9A 6V9
Phone (519) 256-4919

For more detailed information on funding sources, please contact the agencies listed above, or refer to *Who's Got The Money: a selective guide to federal and provincial arts-support programmes, 1977*, a handbook of the Canadian Conference of the Arts, 3 Church Street, Suite 47, Toronto, Ontario, M5E 1M2. Price $3.00.

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. In addition to these sources, the Art Gallery of Ontario Education Services carries on a lively programme of films, concerts, lectures and dance. For information on research for past programmes, please contact Education Services, Art Gallery of Ontario, Grange Park, Toronto, Ontario, M5T 1G4, (416) 361-0414.

Art Gallery of Ontario Speakers Service

In January 1978, the Extension Services of the Art Gallery of Ontario in co-operation with the Education Branch, initiated a new programme entitled the *Speakers Service*. This programme is designed to allow interested groups to organize either individual lectures or a series of lectures; the lectures are researched and presented by members of the Art Gallery of Ontario's Education Services. Topics for discussion can be related to specific requests concerning particular subject matter, or they can be of a more general nature ranging from the art of architecture of ancient civilizations through 20th century European or American Art (including minimalism, conceptualism, etc.). Lectures with particular Canadian content can range from discussions of Historical or Contemporary Art, to Native Art, Landscape in Art, Regionalism, etc.

The Speakers Service is funded by Outreach Ontario, a programme of the Ministry of Culture and Recreation. Requests for speakers should be directed to the Assistant to the Head, Extension Services, Art Gallery of Ontario, Grange Park, Toronto, Ontario, M5T 1G4, (416) 361-0414.

ARTISTS' SOCIETIES

Visual Arts Ontario

8 York Street
Toronto, Ontario, M5J 1R2
Attention: Janni de Savoye, Executive Assistant
(416) 366-1607

Visual Arts Ontario is a federation of professional art societies whose mandate is to further awareness and appreciation of the visual arts in Ontario and to co-ordinate the efforts of its seven member professional art societies.

Visual Arts Ontario has compiled the first complete list of Ontario resident artists, craftspeople, and filmmakers, *The Index of Ontario Artists*. Included in the publication is comprehensive biographical data on all entries as well as indexing and cross-indexing by media.

A comprehensive resources guide to the visual arts in Ontario, *The Visual Arts Handbook*, contains a wealth of information on galleries, schools, supplies, grants, copyright, law, business, finances, etc. A revised and updated Handbook will be available in the summer 1978.

In addition, Visual Arts Ontario publishes a newsletter, *Artviews*, every second month which is available to its membership. Both individual membership and affiliate membership for groups not related to the Professional Societies are now available.

AUDIO-VISUAL

Film

For catalogues listing films on art and for help with programmes, single screenings, series or festivals and for the information of rental of films contact:

Audio-Visual Centre
Art Gallery of Ontario
Grange Park
Toronto, Ontario, M5T 1G4
Attention: Cathy Goldsmith, Head
(416) 361-0414

Your Community Film Library

Your Public Library

The Canadian Centre for Films on Art
150 Kent Street
Ottawa, Ontario, K1A 0M9
Attention: Dorothy Macpherson, Director
(613) 992-1868

The Canadian Film Institute
303 Richmond Road
Ottawa, Ontario, K1Z 6X3
Attention: Peter Vyson-Bonter, Library Director
(613) 729-6193

Canadian Filmmakers' Distribution Centre
406 Jarvis Street
Toronto, Ontario, M4Y 2G6
Attention: Tess Taconis
(416) 921-4121

Ministry of Culture and Recreation Resource Centre
77 Bloor Street West
Toronto, Ontario, M5S 1M2
Attention: Mrs. Howard
(416) 965-6763
The Resource Centre of the Ministry of Culture and Recreation provides a free loan service of films, slides and video-tapes. A catalogue is available. Please contact your local Regional Officer.*

Slides

(a) For a catalogue of slides which may be borrowed, please contact:
Audio-Visual Centre
Art Gallery of Ontario
Grange Park
Toronto, Ontario, M5T 1G4
Attention: Pat MacDonald, Audio-Visual Loans Consultant
(416) 361-0414
Borrowers may select up to 80 slides at one time from the collection. They may be reserved for two weeks, with an additional two week renewal option. Slides are arranged alphabetically according to country, century and artist. All slides are colour coded for easy reference.
For a catalogue of slides which may be purchased, please contact:
The Gallery Shop
Art Gallery of Ontario
Grange Park
Toronto, Ontario, M5T 1G4

(b) Media Kits are also available for circulation from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kit and a short description of the contents of each follows:

Arts of the Western World

This is a set of twelve kits which introduces the arts from prehistoric to the present day. The kits are not a history of art but do present the varied ways in which art can be appreciated. Each kit contains approximately 35 slides, an audio-tape and an explanatory text. The kits are 15 to 20 minutes in length (except those in two parts which last 30 minutes).
The kits are as follows:
In the Beginning
Greek
Etrusco-Roman
Early Christian and Byzantine
Romanesque
Gothic (in two parts)
Italian Renaissance and Mannerism (in two parts)
The Age of Renaissance and Mannerism Outside Italy
Baroque in the 17th Century (in two parts)
Baroque and Rococo in the 18th Century
Multiplication of Styles 1700-1900 (in two parts)
Modern Art (in two parts)

Canadian Art

There are two kits in this series which was produced by the Education Services Branch of the Art Gallery of Ontario. The kits are an historical approach to Canadian Art using the Collection of the Gallery to trace its development. Each kit is composed of some 25 slides with an accompanying audio-tape and guide.
19th and Early 20th Century Canadian Art
20th Century Canadian Art

Henry Moore Looking at His Work With Philip James

This kit includes two records and over 100 slides showing works by Moore. The kit presents Moore explaining his work and replying in detail to questions put to him by his friend Philip James. There is also a small guidebook.

Metropolitan Museum Seminars in Art

This is a set of five kits each of which includes 80 slides, a record and an audio-tape. It is an introduction to art through analysis and comparison of great paintings from different periods. The programme treats each topic historically, examining composition, styles of painting and techniques. The units are as follows:
What is Painting?/Realism
Expressionism/Abstraction
Composition: As Pattern, Structure, Expression
Technique: Fresco/Tempera and Oil/Water Colour/Pastel and Prints
The Artist as Social Critic/The Artist as Visionary

Images: Why Man Creates?

The kit is comprised of carousel slide tray with 80 slides, one record and a handbook. It is designed to interest and stimulate students about the significance of creative art forms in society. It is a very good introduction to creativity in any form (dancing, writing, painting, etc.).

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is $2.50 per kit plus shipping costs. For further information please contact: Cathy Goldsmith, Head, Audio-Visual Centre, Art Gallery of Ontario.

Ministry of Culture and Recreation
Refer to listing under Audio-Visual–Film.

VIDEO

Audio-Visual Centre
Art Gallery of Ontario
(refer to above address)

A limited collection of video-tapes by artists is available from the Art Gallery of Ontario Audio-Visual Centre. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programmes are retained on video for reference purposes. All of these tapes are available for viewing in the Gallery only. Catalogue available.

In addition, several video-tapes are available for circulation within the Province. They include: *Bronze Casting, Frame Carving, Restoration of Lawren Harris' "Above Lake Superior," Auguste Rodin: The Burghers of Calais, Edgar Degas, Peter Paul Rubens, Thomas Gainsborough, Cornelius Krieghoff, Homer Watson, James Wilson Morrice, J. E. H. MacDonald, Paul-Emile Borduas* and *Jock Macdonald.*

For sale and rental of video-tapes, technical advice, programme and exhibition suggestions contact:

Art Metropole
Art Metropole Building
241 Yonge Street
Toronto, Ontario, M5B 1N8
Attention: Peggy Gale, Director of Film and Video
(416) 368-7787

A Space
85 St. Nicholas Street
Toronto, Ontario, M4Y 1W8
Attention: Marien Lewis, Video Co-ordinator
(416) 964-3627

Ministry of Culture and Recreation
Refer to listing under Audio-Visual–Film

CRAFTS

Ontario Crafts Council
346 Dundas Street West
Toronto, Ontario, M5T 1G5
Attention: Paul Bennett, Executive Director
(416) 366-3551

The Ontario Crafts Council offers for circulation fifteen exhibitions which feature professional craftsmen in his/her own small exhibition. The media presented in these exhibitions cover textiles, glass, ceramics, leather, wood and enamelling. Units may be booked through the Ontario Crafts Council.

Each exhibition or unit is quite compact; depending on the size of the centre, a maximum of five individual units may be booked. Please contact Jim Wies, Exhibition Assistant at the Ontario Crafts Council for further information.

The Craft Resource Centre of the Ontario Crafts Council is an information exchange for craftsmen, exhibiting centres and interested public. The Resource Centre produces several publications including information on upcoming craft exhibitions, craft organizations in Canada, craft education, media resources information, etc. It also has slides available for sale or rental which include kits by media or by craftsmen. For further information, please contact Irene Bolliger, Co-ordinator and Librarian, Craft Resource Centre.

DANCE, DRAMA, MIME, MUSIC

Programmes especially designed for presentation in schools (kindergarten to Grade 13). For information contact:

Prologue to the Performing Arts
252 Bloor Street West
Toronto, Ontario, M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services programme and the National Gallery's National Programme, exhibitions can be booked through the Extension departments of other provincial galleries.

The following galleries circulate to communities within their region: Art Gallery of Brant, Brantford; Art Gallery of Coburg, Coburg; University of Guelph Art Gallery, Guelph; Art Gallery of Hamilton, Hamilton; Agnes Etherington Art Centre, Kingston; Kitchener-Waterloo Art Gallery, Kitchener; London Regional Art Gallery, London; Robert McLaughlin Gallery, Oshawa; Rodman Hall Arts Centre, St. Catharines; Laurentian University Museum and Arts Centre, Sudbury; Art Gallery of Windsor, Windsor. In addition, many of the major art galleries outside of the province occasionally circulate shows nationally. Many galleries in Ontario also offer individual exhibitions which they have organized for circulation. Please refer to listings in the Ontario Association of Art Galleries *Magazine*.

A.C.T. (Artists Cooperative Toronto), 424 Wellington Street West, Toronto, Ontario, M5V 1E3, (416) 366-2896, also circulates exhibitions of contemporary art. Please contact Ellen Paulus for a pamphlet of exhibitions available.

The **McMichael Canadian Collection**, Kleinburg, has also established an extension programme to bring works of the Group of Seven, either originals or prints, as well as Eskimo and Indian art to suitable community locations. Contact Jean Pattison, McMichael Canadian Collection, Kleinburg, Ontario, L0J 1C0, (416) 893-1121, for more information.

The **Ontario Educational Communications Authority (OECA)** may be able to provide provincially-funded non-profit educational institutions with advice and expertise regarding the utilization of video-tape for cultural programmes. OECA also makes available many video-tape programmes through its VIPS programme. For more information, contact TV Ontario, P.O. Box 200, Station Q, Toronto, Ontario, M4T 2T1, (416) 484-2610.

The **Ontario Science Centre's Science Circus** is conceived as an extension of the Centre in Toronto. About two dozen exhibits are transported by truck and installed in a public space for up to two weeks; demonstrators from the Science Centre remain in the community. For further information, please contact The Outreach Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario, M3C 1T3, (416) 429-4100.

The **Royal Botanical Gardens** offers a variety of extension programmes such as lectures on horticultural topics, plant workshops, and demonstrations. For more information, contact Dr. Leslie Laking, Director, Royal Botanical Gardens, P.O. Box 399, Hamilton, Ontario, L8N 3H8. (416) 527-1158.

The **Royal Ontario Museum** offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact Lesley Morris, Scheduling Co-ordinator, Royal Ontario Museum, 299 Queen Street West, 4th Floor, Toronto, Ontario M5V 1Z9, (416) 978-2033.

FESTIVAL ONTARIO

Festival Ontario, a programme of the Ministry of Culture and Recreation, is designed to make provincial cultural resources more readily available to people throughout Ontario, by offering them free of charge to community festivals. Participating agencies include: the Art Gallery of Ontario, the Archives of Ontario, The McMichael Canadian Collection, the Ontario Arts Council and associated organizations, the Ontario Educational Communications Authority, the Ontario Film Theatre, the Ontario Science Centre, the Royal Ontario Museum, the Royal Botanical Gardens, and the Heritage Administration Branch of the Ministry of Culture and Recreation.

The Art Gallery of Ontario has participated in this programme since its inception in the fall of 1973. An exhibition can be designed for a festival programme, incorporating works from the Permanent Collection of the Gallery–for example, the *New Acquisitions: Contemporary Prints and Drawings* exhibition, *Arts and Water Festival*, Peterborough, 1977. Alternatively, a festival can book an exhibition from currently available circulating exhibitions.

Another aspect of the Art Gallery of Ontario's involvement in Festival Ontario is the co-ordination of "Artists with their Work" programmes, in which the Gallery, in consultation with a festival organizing committee, can develop programmes which add an exciting component to a local festival. The programmes can include special exhibitions, film and/or video screenings and artists' workshops. They can be simple or complex in scope, incorporating one or several artistic disciplines. For example, two major pieces of sculpture by Ron Baird and Louis Stokes were commissioned for the Algoma Fall Festival, Sault Ste Marie, September, 1977. The artists were present in the community to install their pieces and generally discuss their methods and approach. Filmmaker Rick Hancox also participated in this festival by screening a selection of his films and those of other Canadian filmmakers, as well as presenting an introductory film workshop. In a programme of a very different nature, two video artists were on location to record the events of the Cambridge Music Circus on black and white video tape as a documentation of the activities for the community.

A few of the many resources offered by the participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, education, Canadiana, palaeontology, astronomy and many other areas. The Royal Botanical Gardens offers a series of talks and demonstrations on Horticulture; Walks and Talks in Nature Studies, and Demonstrations and Workshops in Botanical Arts. The Ontario Science Centre's Science Circus is available for travel throughout the province and the McMichael Canadian Collection offers exhibitions of framed, colour reproductions.

For information contact the Regional Field Office, Ministry of Culture and Recreation.

MUSIC

For assistance in arranging concert series, music recitals, or individual programmes, contact:

National Concert Bureau
Edward Johnston Building
Faculty of Music
University of Toronto
Toronto, Ontario, M5S 1A1
Attention: Miss Edith Binnie, Publicity and Concerts Officer
(416) 978-3751

ONTARIO ARTS COUNCIL

Ontario Arts Council
151 Bloor Street West
Toronto, Ontario, M5S 1T6
(416) 961-1660

In addition to providing grants, the Ontario Arts Council sponsors specific programmes. Among others these programmes include:

Creative Artists in Schools
Norma Clark, Arts/Education Officer

Concerts and Artists Programme
James Norcop, Touring Officer

OnTour, a catalogue of Ontario performing groups, is available as well as grants to assist local sponsors in bringing touring groups into the community.

For general information about other programmes, please contact the Information Officer, Ontario Arts Council.

POETS AND WRITERS

For suggested readings by Canadian poets, contact:

League of Canadian Poets
165 Spadina Avenue
Suite #8
Toronto, Ontario, M5T 2C4
Attention: Arlene Lampert, Executive Director
(416) 364-5216

For information regarding appearances by playwrights, contact:
Playwrights Co-op
8 York Street
6th Floor
Toronto, Ontario, M5J 1R2
Attention: Susan Hayes, Tour Co-ordinator
(416) 363-1581

For further information on literary resources, please contact:
Ontario Arts Council
Literary Office
151 Bloor Street West
Toronto, Ontario, M5S 1T6
Attention: Steve Stevanovic

PUPPETS

Information on puppets available for exhibition can be obtained from:

Ontario Puppetry Association
10 Skyview Crescent
Willowdale, Ontario, M2J 1B8
Attention: Kenneth B. McKay, Executive Secretary
(416) 494-7011

ONTARIO ASSOCIATION OF ART GALLERIES

While neither a granting agency nor a programme source, the Ontario Association of Art Galleries is perhaps the single most important resource for galleries in the Province. Currently over 70 galleries and organizations are members of the Ontario Association of Art Galleries, whose primary aim is to assist in the development of visual art centres and to act as a spokesman on their behalf.

The members of the Secretariat offer many different types of valuable information and advice, in addition to serving the membership.

For further information, contact:
Ontario Association of Art Galleries
38 Charles Street East
Toronto, Ontario
M4Y 1T3
(416) 920-8378

1978

JANUARY

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BOOKING FORM

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5.

Alternate Choices

Name of organization

Mailing Address

Telephone

Shipping Address

Person Responsible

Telephone

Signature

Date

Please complete and forward form by return mail to:

Scheduling Manager
Extension Services
Art Gallery of Ontario
Grange Park
Toronto, Ontario, M5T 1G4
(416) 361-0414

Due to the increasing demand for exhibitions we are obliged to limit the number to five per centre. Please list here the exhibitions you would like to book, with alternate choices.

At least one month's notice must be given for bookings and cancellations.

The invoice for the exhibition fee will be mailed to the organization named, to the attention of the person indicated as responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

All shipments are to be sent prepaid and charged to the Art Gallery of Ontario Extension Services.

AGREEMENT FORM

Centre

Address

Telephone

Name of person to contact

Telephone

REQUESTS

Artist

To be present in the community

From

To

Exhibition dates (inclusive)

Artists with their Work: Ceramics, colour and design, glass graphics, multi-media, painting and drawing, paper making, photography, holography, sculpture and textiles.

Please complete and forward form by return mail to:
Art Gallery of Ontario
Extension Services
Grange Park
Toronto, Ontario, M5T 1G4
(416) 361-0414
Organized by the Art Gallery of Ontario, Extension Services in co-operation with the artists.

If the artist is expected to give press interviews, lectures, etc., it should be stated on this form. Information about the artist is available from Extension Services and the "Artists with their Work" catalogue.

1 **The Exhibition Centre** agrees to undertake the following and inform the Art Gallery of Ontario Extension Services of all arrangements:
(a) accommodation and living expenses for the artist for the duration of his stay in the community (maximum 4 days). If more than one artist is requested or if the honorarium exceeds the maximum offered, this responsibility must be met by the exhibiting centre.
(b) To provide and pay for "All Risks" insurance on the artists' works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.
(c) Payment of costs for:
(i) labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.
(ii) catalogues and publicity releases
(d) To be responsible for items forming the exhibition, from the time exhibition is received by the exhibiting centre until it relinquishes control.

2 **The Artist** agrees to undertake the following:
(a) be present in the community on the dates specified above (all final arrangements to be made in agreement with the exhibiting centre).
(b) lend a work or works as requested for a period of up to four weeks. Such period to be agreed upon with the exhibiting centre.
(c) supervise the loading and unloading of works, and the installation and dismantling of the exhibition.
(d) the artist further agrees that the Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre as stipulated under 1(b).

3 **The Art Gallery of Ontario** agrees to undertake the following:

(a) payment of transportation and collection (within Ontario) of the artist's work to and from the centre (maximum: 2 round trips).

(b) payment of transportation for the artist to and from the centre (maximum: 2 round trips).

(c) correspondence and arrangements for all collection, transportation and travel, in conjunction with the exhibiting centre.

(d) payment of an honorarium to the participating artist, selected by the exhibiting centre in consultation with the Art Gallery of Ontario. This honorarium will be commensurate with the time spent at the exhibiting centre.

We the undersigned of the Exhibiting Centre agree to all the terms and conditions stated herein.

Signature Date

AGREEMENT FORM

Centre

Address

Name of person to contact Telephone

REQUESTS

Filmmaker/Video Artist

To be present in the community: Date

Time: From To

Film/video preference: 1st choice

2nd choice

3rd choice

Date of screenings

Time: From To

Projection facilities:
35 mm ☐ 16 mm ☐ Super 8 ☐

Video facilities:
½" reel to reel ☐ ½" cartridge ☐ ¾" cassette ☐ other ☐
E.I.A.J. ☐
other ☐

COMPLEMENTARY PROGRAMMING PLANNED

Workshop

Seminar Lecture

We the undersigned of the Exhibiting Centre agree to all the terms and conditions stated herein.

Artists with their Work: Film/video

Please complete and forward by return mail to:
Art Gallery of Ontario
Extension Services
Grange Park
Toronto, Ontario, M5T 1G4
(416) 361-0414

Organized by the Art Gallery of Ontario Extension Services, in co-operation with the filmmakers and video artists. Information on the artists is available from Extension Services and the "Artists with their Work" catalogue. Further information on the films and video tapes used in this programme will be sent on request. Extension Services will confirm arrangements with the centre, in writing, at the earliest opportunity.

1 The Exhibiting Centre agrees to provide suitable facilities, a trained projectionist, and accommodation and living expenses for the filmmaker/video artist. If the filmmaker/video artist is expected to give press interviews, lectures, etc., it must be stated in this agreement.

2 The Filmmaker/Video Artist agrees to be present in the community for a period agreed upon with the exhibiting centre.

3 The Art Gallery of Ontario agrees to pay transportation costs, film/video rental and an honorarium to the filmmaker/video artist.